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LONDON

NEWS

ROYAL
ISSUE
1989





THE FAMOUS GROUSE
COUNTRY OF ORIGIN - SCOTLAND NOTED FOR
ITS CHARACTER AND DISTINGUISHED APPEARANCE



Quality in an age of change.

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Royal Issue, 1989
Volume 277 No 7089

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COVER: The Prince of Wales and some of the London buildings he is not too keen on. Illustration for the *ILN* by Neil McDonald. See P64.

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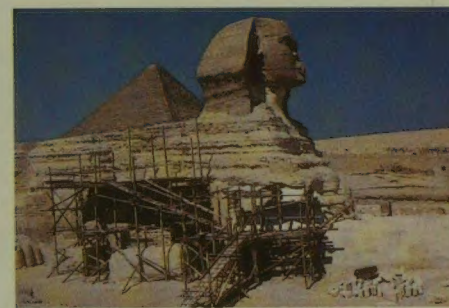
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HIGH SUMMER

Guide to events for the coming months

The new Nissan Maxima. At full throt, only its computers are working hard.

As you're no doubt aware, the art of delegation is one of the secrets of success. That's why the new Nissan Maxima uses the latest microprocessor technology to share the workload. And why, when it comes to creating an atmosphere for stress-free, rewarding driving, the Maxima succeeds like no other executive saloon.

Power to your pleasure

Imagine an engine that knows what you want, almost before you do. You'll find it in the Maxima. Its 3 litre fuel-injected V6 has Nissan's revolutionary ECCS electronic engine control system, carefully programmed to deliver just the right engine response to match your demands.

Under its control, the Maxima's 170 bhp can whisk you smoothly and effortlessly to a 132 mph

maximum where conditions allow.

Perhaps more importantly, you'll also value its performance in everyday driving, especially on busy A roads – in conjunction with an induction control system, ECCS takes the tension out of overtaking, by making strong acceleration instantly available in the middle of the speed range, just where you need it most.

Incidentally, its efficiency pays other dividends. The Maxima returns up to 39.2 mpg at cruising speeds* – and you can use unleaded or leaded fuel without any adjustment, too.

More control – automatically

The Maxima lets you tailor its performance to suit your mood. The

electronically-controlled 4 speed automatic transmission gives you the choice of Power or Comfort shift patterns. Or you can delegate, and let the electronics decide which is the more appropriate.

In addition, you can lock out the long-striding overdrive top and stay in the lower three ratios – especially useful for rapid response on challenging roads.

For the ultimate in smooth, jolt-free progress, the engine and transmission 'talk' to each other via an advanced integrated control system, briefly cutting fuel supply to half the cylinders to cushion gear-changes during hard acceleration.

Meanwhile, more sensors are

keeping an eye on the speed of all four brake discs. Should one of them slow suddenly, it will trigger the 4 channel anti-lock braking system. Dual load sensitive valves also take into account any cornering forces and adjust the braking effort on either side of the car, giving you enhanced steering control and stability. All for your safety and peace of mind.

Well-equipped to delight

While the Maxima does the work, you can relax, enjoying a standard of comfort second to none. You can thank its wide stance and space-saving front wheel drive for giving you so much space inside, with ample leg and shoulder room for five adults to stretch out.

And you can thank one of the world's largest supercomputers for

helping to make the Maxima a stronger, quieter car.

Take your seat, and you'll notice all the controls are ideally placed and pleasant to use, complemented by a comprehensive display of beautifully clear, easily-read instruments. Together with the carefully selected interior materials and colourings, it all makes for relaxed control, in the height of luxury.

Its £20,500 price includes front seats that are electrically heated and adjusted. So are the door mirrors. You can let the sun shine in through the electric tilt/slide sunroof, or leave climate control to the air conditioning.

Other labour-saving features such as a cruise control, electric windows, and central locking will

also add to your pleasure. As will the superb sound system, with its electronic tune stereo radio/cassette and four acoustic equaliser speakers.

In short, you'll hardly have your work cut out discovering why Sue Baker, writing in *The Observer*, described the Maxima as "refined, quiet, smooth riding and remarkably well-equipped." See it at your nearest Nissan Dealer – or Freephone 0800 500 259.

Go to your Nissan dealer for a free unleaded fuel adjustment – whatever car you drive!

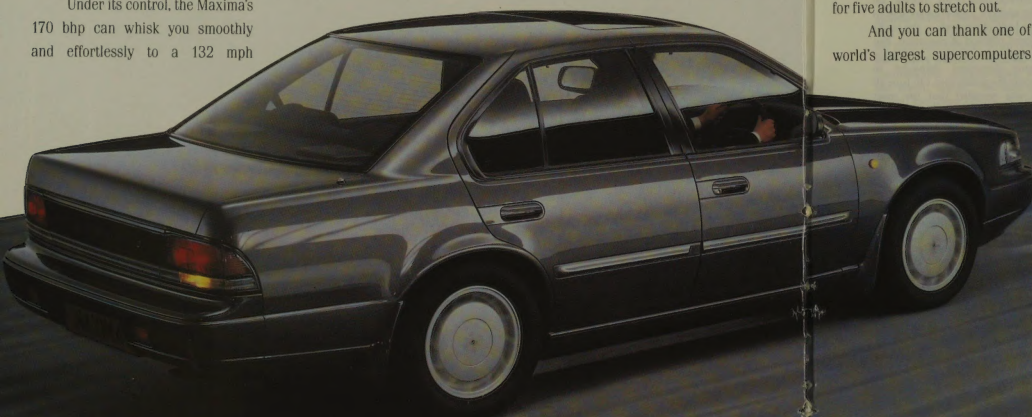
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* Subject to compatibility



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*Constant 56 mph (90 km/h) 39.2 (7.2) Urban cycle 19.0 (14.9) Constant 75 mph (120 km/h) 32.1 (8.8)

WINDOW ON THE WORLD

MAY 17

A Social Charter guaranteeing workers' rights in the EEC, proposed by the European Commission in Brussels, was rejected by the British Government. Opposed to the clauses making worker-participation in management compulsory, Norman Fowler, the Employment Secretary, said the Charter was "clearly unacceptable", and Mrs Thatcher described it as "more like a socialist charter".

MAY 18

Paul Channon, the Transport Secretary, announced that the Government was to double its expenditure on road building and widening to £12 billion. Four days later he invited firms to submit plans for two privately-owned toll-roads—the north Birmingham relief road and a Birmingham/Manchester link—to ease pressure on the M6.

MAY 20

Moscow responded to the expulsion from London of eight Soviet diplomats and three journalists accused of spying by ordering an identical number of British diplomats and journalists to leave the Soviet Union within a fortnight. On May 21 Moscow announced that the total British representation in the capital, including both UK nationals and Soviet support staff, must be reduced to 205 to match the quota of Russians allowed in Britain. On May 25 four Czechoslovak diplomats accused of spying were ordered to leave Britain; the next day Czechoslovakia expelled four Britons.

MAY 22

In his first visit to London as Israeli Prime Minister, Yitzhak Shamir held talks with Mrs Thatcher in the hope of enlisting her support for his plans to bring peace to the West Bank and Gaza. Proposing that Palestinians in the occupied territories elect representatives to negotiate with the Israeli authorities for a limited autonomy, he was told by Mrs Thatcher that his country would have to give up land it occupied and negotiate with Palestinians outside Israel. In a speech at the Guildhall Mr Shamir rejected deals with the PLO. ►

CRUSHING THE 'COUNTER REVOLUTION'

The power struggle among China's leaders, set off by weeks of pro-democracy protests in Peking, was won by the conservative old guard—those, like Prime Minister Li Peng, loyal to 84-year-old Deng Xiaoping. At about 2am on June 3 some 10,000 soldiers of the People's Liberation Army, apparently unarmed, attempted to clear Peking's Tiananmen Square, the focal point of the pro-democracy protests. But they were routed by demonstrators, just as they had been on their previous attempt on May 19. Humiliated, they retreated amid cries of "Long live the people!" and "The People's Army loves the people!"

But on the following day the People's Army turned on the people. In the early hours of June 4 about 100,000 soldiers, armed this time with automatic rifles and backed up by more than 200 tanks and by armoured personnel carriers, stormed Tiananmen Square. Firing indiscriminately on unarmed protesters, the troops killed at least 1,000 people, although the exact number of casualties will never be known: it was widely believed that unrecovered bodies littering the square and the Avenue of Eternal Peace were gathered into pyres by the soldiers and burnt. Many of those killed were crushed under the

wheels of armoured vehicles, and the Goddess of Liberty and Democracy—a 30-foot polystyrene statue made by students from the Central Fine Arts Institute and brought to the square at the height of the protests—was also destroyed in this way.

Although the army effectively regained control of the square in a matter of hours, sporadic shooting and killing continued in central Peking throughout June 4 and for several more days. On June 8, Li Peng—one of the leaders most consistently criticised by the protesters—made his first public appearance since the weekend carnage. Shown on television congratulating troops, he told them: "I hope you continue to work hard to preserve peace and order in the capital."

The military crackdown was followed by a widespread purge. Students went into hiding as convoys of armed troops searched Peking's many university campuses for activists. On June 10 more than 600 people were arrested in the capital, and further arrests followed in Peking and other cities. On June 11 the authorities ordered the arrest of China's leading political dissident, the astrophysicist Dr Fang Lizhi, who had taken refuge in the American embassy on June 5. Dr Fang and his wife were accused in their arrest warrant of "counter-revolutionary propaganda and instigation".

But propaganda remained the forte of the state. While portraying the soldiers of Tiananmen as the heroic victims of mob violence, the official Chinese media

condemned the demonstrators as counter-revolutionaries and urged good citizens to inform on them. Television showed manacled detainees, their heads bowed, being guarded by armed soldiers, and on June 13 displayed the photographs and personal details of the 21 "most wanted" student leaders.

Two days later television footage showed the death sentence being passed on three men accused of setting fire to a train in Shanghai after it had ploughed through a group of demonstrators, killing six people. Despite pleas for clemency from around the world, including an appeal from Mrs Thatcher "not to persecute those who are merely trying to have better arrangements for democracy", the three Shanghai workers were publicly executed on June 21. On the following day seven of eight protesters sentenced in a Peking court on June 17 for "rioting" on the night of June 3/4 were shot in the back of the neck—the traditional method of execution. But despite nation-wide manhunts some protesters managed to evade the authorities. On June 28 it was revealed that the most wanted of the student leaders, 21-year-old Wuer Kaixi, was in hiding in the West, having escaped China with his girlfriend. They had been smuggled out by an underground network of pro-democracy sympathisers. It was reported that at least 12 other activists had escaped this way.

The crackdown on dissent among ordinary citizens was backed up by a purge of the Communist Party machine. On June 23 two editors from the *People's Daily* were fired for publishing articles in May which seemed to contradict the party line on the need for martial law. The editor-in-chief was replaced by Shao Huaze, head of the army's propaganda department. The next day, at the conclusion of a meeting of the party Central Committee in which several top-level changes were approved, it was announced that Zhao Ziyang, secretary-



A lone protester, left, courageously halts the progress of tanks.

Right, mangled bicycles provide little cover for civilians ducking bullets.



JOHN HILLELSON AGENCY

As vehicles blaze, an injured medic is rushed from the battleground.

general of the Communist Party, had been formally stripped of all his posts and reduced to an ordinary party member. Accused of "unshirkable responsibility for the recent unrest", he was replaced by Jiang Zemin, Shanghai's party chief. The removal of Zhao had long been expected: although once a protégé of Deng Xiaoping and committed, like him, to economic reform, he had opposed the party decision to impose martial law on Peking. He was last seen in public on May 19 when, just hours after refusing to sign the martial law proclamation, he visited demonstrators in Tiananmen Square and made

a tearful but vain attempt to persuade students to end their hunger strike.

World reaction to events in China was almost universally condemnatory. "We are all deeply shocked by the news from Peking and appalled by the indiscriminate shooting of unarmed people," said Mrs Thatcher on the day after the massacre. Her sentiments were echoed by President Bush: "I deeply deplore the decision to use force against peaceful demonstrators," he said. The British Government cancelled all ministerial visits between London and Peking, as well as the proposed visit of the Prince and Princess of Wales in November. Mr Bush suspended US sales of weapons to Peking

and pledged to review sympathetically any requests for asylum from the 40,000 Chinese students in America. But both he and Mrs Thatcher faced criticism for refusing to consider economic sanctions against China.

Sympathy and support for the pro-democracy demonstrators took many forms across the world: in London, for example, there was a run on the Bank of China as investors rushed to withdraw their savings, and on June 11 more than 5,000 people marched in protest on the Chinese Embassy. In Canberra, Australia's lachrymose Prime Minister, Bob Hawke, wept freely at a memorial service for those killed, and in Rome the mayor announced that the city would have a Piazza Tiananmen to commemorate the young people who died fighting for democracy.

In contrast, reaction from Moscow was notably guarded. In the wake of Mr Gorbachev's visit to China for the first Sino-Soviet summit in 30 years, the Soviet leadership was probably caught in a dilemma between its commitment to *perestroika* and its desire to maintain good relations with its Communist neighbour. A statement read out at the Congress of Deputies said that China should be left to sort out her own affairs, but it did call on the Chinese leadership to show "wisdom, sound reason and balance".

Although both countries faced different problems—in China Deng's economic reforms have not been backed up by political reform, while in the Soviet Union economic progress has not kept pace with political change—some commentators were tempted to ask whether Chinese-style repression could also take place in Moscow if things began to go wrong for Gorbachev and his supporters.

Those most immediately affected by events in China, however, were the people of Hong Kong. With the colony due to be returned to China in 1997, the Tiananmen Square massacre galvanized the normally apolitical population into action. Mass demonstrations were held, with tens of thousands of people marching on the Xinhua news agency, China's *de facto* embassy in the territory. The events led to heated debate in Britain over the fate of the three and a quarter million British passport-holders in Hong Kong entitled to a form of British nationality, but not to right of abode in the UK. Mrs Thatcher and Sir Geoffrey Howe promised that the Government would be more flexible in the interpretation of immigration rules, especially with regard to Crown servants in the colony, but refused to offer a haven in Britain to the vast majority of people in Hong Kong.



JOHN HILLELSON AGENCY



MAY 23

In London, millions of commuters drove, cycled or walked to work as drivers and guards on London Underground staged their fourth 24-hour unofficial strike over pay and manning levels. Further strikes were held in June; some involved staff on British Rail and London buses.

MAY 24

A High Court jury in London awarded Mrs Sonia Sutcliffe, wife of the imprisoned mass murderer Peter Sutcliffe, the "Yorkshire Ripper", record damages of £600,000 against the satirical magazine *Private Eye* over allegations that she had agreed to sell her story to the *Daily Mail*. On the following day John Wakeham, Leader of the Commons, told MPs that a review of libel law would be undertaken by the Lord Chancellor, Lord Mackay.

Following a fall in sterling against the dollar and the German mark, the Chancellor of the Exchequer, Nigel Lawson, announced a one per cent increase in the base rate, taking it to 14 per cent, its highest level since August, 1985. On the following day trade figures for April revealed that the deficit had widened by £500 million to £1.65 billion.

MAY 25

In the inaugural session of the

Soviet Union's new Congress of People's Deputies Mr Gorbachev was elected to a five-year term as President of the Supreme Soviet by 2,123 votes to 87. On May 27 the Congress elected the new 542-member parliament, or Supreme Soviet, but the conservative majority ensured that radical candidates were defeated: Boris Yeltsin was the sole rejected candidate of the 12 put forward for the Russian Federation's 11 seats in the Council of Nationalities, one of the parliament's two chambers. On the following day

Barbara Bush's gallant greeting for Denis Thatcher. She visited London with the US President in June.



tens of thousands of Muscovites took to the streets in protest: in March they had elected Yeltsin to the Congress with an 89 per cent landslide and regarded his rejection from the Supreme Soviet as blatantly undemocratic. In response a Serbian deputy—one of the 11 candidates selected earlier—offered to surrender his seat to Yeltsin. The Congress accepted his offer and the reformer was formally elevated to the Supreme Soviet. Before it closed on June 9 the turbulent first session of the Congress went on to see unprecedented attacks on the KGB, fierce criticism of the handling of recent unrest in Georgia, demands for sovereignty from the Baltic republics and warnings of impending economic catastrophe from the radical economist Nikolai Shmelev.

The synod of the Free Presbyterian Church of Scotland decided by 33 votes to 27 to suspend the Lord Chancellor, Lord Mackay, from his position as a senior elder in its Edinburgh congregation because he had attended Roman Catholic requiem masses for two colleagues. On the following day Lord Mackay resigned from the Church.

MAY 26

Arsenal won the Football League Championship after beating Liverpool 2-0.

Nopleasurecruise: passengers from the Maxim Gorky await rescue.

The Leonardo da Vinci cartoon damaged in a shotgun attack in 1987 went back on display in the National Gallery after undergoing meticulous restoration.

MAY 27

There were violent clashes between rival factions when 20,000 Muslims protesting against the publication of Salman Rushdie's novel *The Satanic Verses* marched through central London from Hyde Park to Parliament Square. 18 policemen were injured during the fighting and there were 101 arrests.

MAY 29

On the opening day of Nato's 40th-anniversary summit in Brussels, President Bush made far-reaching proposals for cutting conventional armed forces in Europe. His chief suggestions were to reduce American and Soviet troop levels in Europe to 275,000, to set ceilings on tanks (20,000 each) and artillery for the Warsaw Pact and Nato, to destroy all equipment withdrawn under the proposals and to speed up conventional arms talks underway in Vienna so that the proposals could be implemented by 1992-93, rather than by 1996-97 as suggested by Moscow. He also included combat aircraft and

helicopters in the negotiations for the first time, proposing that these should be reduced by the Warsaw Pact and Nato to 15 per cent below the current Nato level. His proposals won unanimous support from the 15 other Nato members. On the following day a last-minute compromise between Britain and West Germany over short-range nuclear weapons allowed the summit to end on a positive note.

A state of emergency was declared in Rosario, Argentina's second largest city, to quell violent rioting and looting caused by hyper-inflation and food shortages. On the following day the unrest spread to Buenos Aires where several people were killed in four bomb explosions and in clashes with troops. On May 31 President Raul Alfonsin and President-elect Carlos Menem agreed to co-operate to diffuse the economic crisis and announced emergency social measures, including food and medicine handouts to the poor.

MAY 31

Barry McGuigan, the former world featherweight boxing champion, announced his retirement after his defeat in four rounds by Jim McDonnell.

JUNE 1

Two IRA men, Harry Maguire and Alexander Murphy, were sentenced to life imprisonment for the murder in March, 1988 of two Army corporals who had driven their car into the path of an IRA funeral.

JUNE 2

Imry Merchant Developers announced that to preserve the remains of the Elizabethan Rose Theatre in Southwark, south London, it had agreed to redesign



FRANK SPOONER

its office block planned for the site by raising it on pillars, leaving the playhouse open to view.

JUNE 3

Ayatollah Khomeini of Iran, leader of the Islamic Republic which he founded after the fall of the Shah in January, 1979, died in Tehran aged 86. On June 4 the Ayatollah's death was announced on Tehran radio by his son, Ahmed, and within hours the state President, Ali Khomeini, was elected his successor by the 83-member Assembly of Experts. Khomeini's death was

Devastation following the explosion on the Trans-Siberian railway.

Bon anniversaire: fireworks for the Eiffel Tower's 100th birthday.

met by a frenzy of mourning as thousands of people, beating their breasts and wailing, poured onto the streets of Tehran. Mourning reached a climax at the funeral on June 6 when his body was tipped from its coffin as devoted followers struggled with Revolutionary Guards to snatch a shred of the burial shroud. The mêlée led to thousands of injuries and eight people were reported dead.

JUNE 4

The People's Liberation Army marched on Peking's Tiananmen Square and opened fire on unarmed demonstrators. See p6.

Poland went to the polls for its first partially-free elections since the Second World War. Solidarity contested 261 parliamentary seats: all 100 in the upper house or Senate, and 161 (35 per cent) in the lower house or Sejm. The remaining 299 of the 460 Sejm seats were reserved for the Communist party and its allies as agreed in the pre-election negotiations between both sides. The result was a landslide victory for Solidarity which won all but nine of the seats it contested. Of 35 senior members of government put forward on a "national list" to run unopposed for Sejm seats 33, including the Prime Minister,

Mieczyslaw Rakowski, were rejected when more than 50 per cent of voters crossed their names from ballot papers. To avoid a constitutional crisis Solidarity agreed to a second ballot to fill the empty seats. Turn out for the run-offs on June 18 was low as voters disapproved of the arrangement, but for the nine seats being recontested by Solidarity candidates it was considerably higher and the trade union took all but one of these seats.

More than 400 people were killed in the Urals in the Soviet Union when liquid gas leaking from a pipeline near the Trans-Siberian railway exploded as two passenger trains passed each other on the line. Mr Gorbachev, who visited the scene, blamed the disaster on negligence.

JUNE 5

The Government suffered its second defeat on the Electricity Bill in the House of Lords when peers voted 112 to 104 in favour of an Opposition amendment empowering the Energy Secretary to take direct control of a privately-owned nuclear installation in the event of an accident endangering public safety.

JUNE 6

7,000 troops were sent to the Soviet Central Asian Republic of Uzbekistan and a curfew was imposed following three days of ethnic violence in which at least 38 people were killed and 200 injured. After a brief respite and the evacuation of 10,000 Meshketian Turks, violence erupted again on June 7 and continued to escalate, bringing the death toll to around 100.

JUNE 7

Nashwan, the 5-4 favourite ridden by Willie Carson, won the 210th Derby. *Terimon*, a 500-1 outsider, came second and *Cacoethes* third.

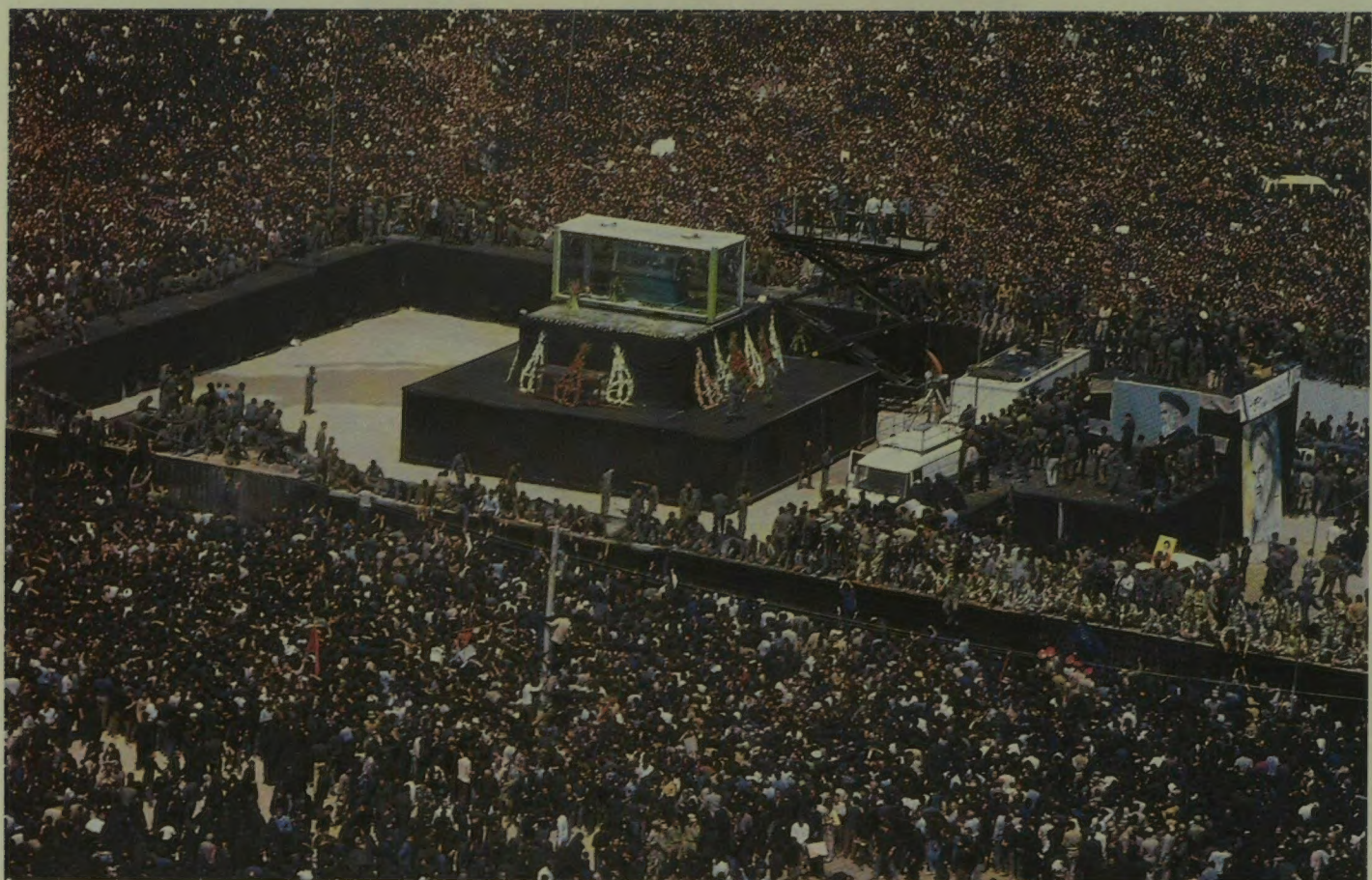
Tom King, the Northern Ireland Secretary, announced that the Government would provide £780 million to assist the sale of the state-owned Belfast aerospace and missile manufacturer, Short Brothers, to the Canadian company, Bombardier.

JUNE 8

Nicholas Ridley, the Environment Secretary, approved the plan of Peter Palumbo to demolish eight listed buildings opposite the Mansion House in the City of London and develop an office, shopping and restaurant complex on the site.



FRANK SPOONER



JUNE 9

European Community environment ministers agreed that all new cars sold in Europe from the end of 1992 would have to be fitted with catalytic converters capable of cutting harmful exhaust emissions by two-thirds.

JUNE 10

General Jaruzelski became the first Polish Communist leader to visit Britain when he arrived in London for talks with Mrs Thatcher. The Prime Minister promised him £25 million to help his country progress towards a market economy.

17-year-old Arantxa Sanchez beat Steffi Graf in the final of the French Open tennis tournament. On the following day, Michael Chang, also 17, defeated Wimbledon champion Stefan Edberg in the men's singles final.

JUNE 13

On the second day of their four-day visit to West Germany President Gorbachev and his wife Raisa were greeted by thousands of people in Bonn, where Mr Gorbachev signed an agreement with Chancellor Kohl outlining their countries' common aims. The document, which quickly became known as the "Bonn Declaration", recognised the right of every state "freely to choose its own political and social system".



Surrounded by a sea of mourners, top, the Ayatollah lies in state in Tehran. Above, Muslims stop to pray during an anti-Rushdie rally in London.

The wreck of the *Bismarck*, the German battleship sunk by the Royal Navy in 1941, was found 600 miles west of the French port of Brest by Dr Robert Ballard, who located the *Titanic* in 1985.

JUNE 14

Ronald Reagan, the former US President, received a knighthood from the Queen at a ceremony at Buckingham Palace. He was made an Honorary Knight Grand Cross of the Most Honourable Order of the Bath.

JUNE 15

Labour gained 13 seats in elections for the 78 British members of the European Parliament in Strasbourg. Their gains were at the expense of the Conservatives, who won 32 seats compared with Labour's 45. The remaining seat, for the Scottish Highlands and Islands, was retained by the Scottish Nationalist Party. Labour's success helped to keep Socialist parties as the largest group in the Strasbourg Parliament. The election was also significant for the success of the Green Party, which won 15 per cent of the vote, though no seats. On the same day Labour won by-elections in the constituencies of Vauxhall in London and Glasgow Central. Kate Hoey took Vauxhall with a majority of 9,766 votes and Mike Watson won the Glasgow seat with a 6,462 majority.

JUNE 16

The annual rate of inflation rose from 8 per cent in April to 8.3 per cent in May—the highest level for seven years.

Rex Harrison, the actor, and Hardy Amies, the Queen's couturier, were among 31 new knights created in the Queen's Birthday Honours.

JUNE 19

Members of the British Muslim Action Front won the first round

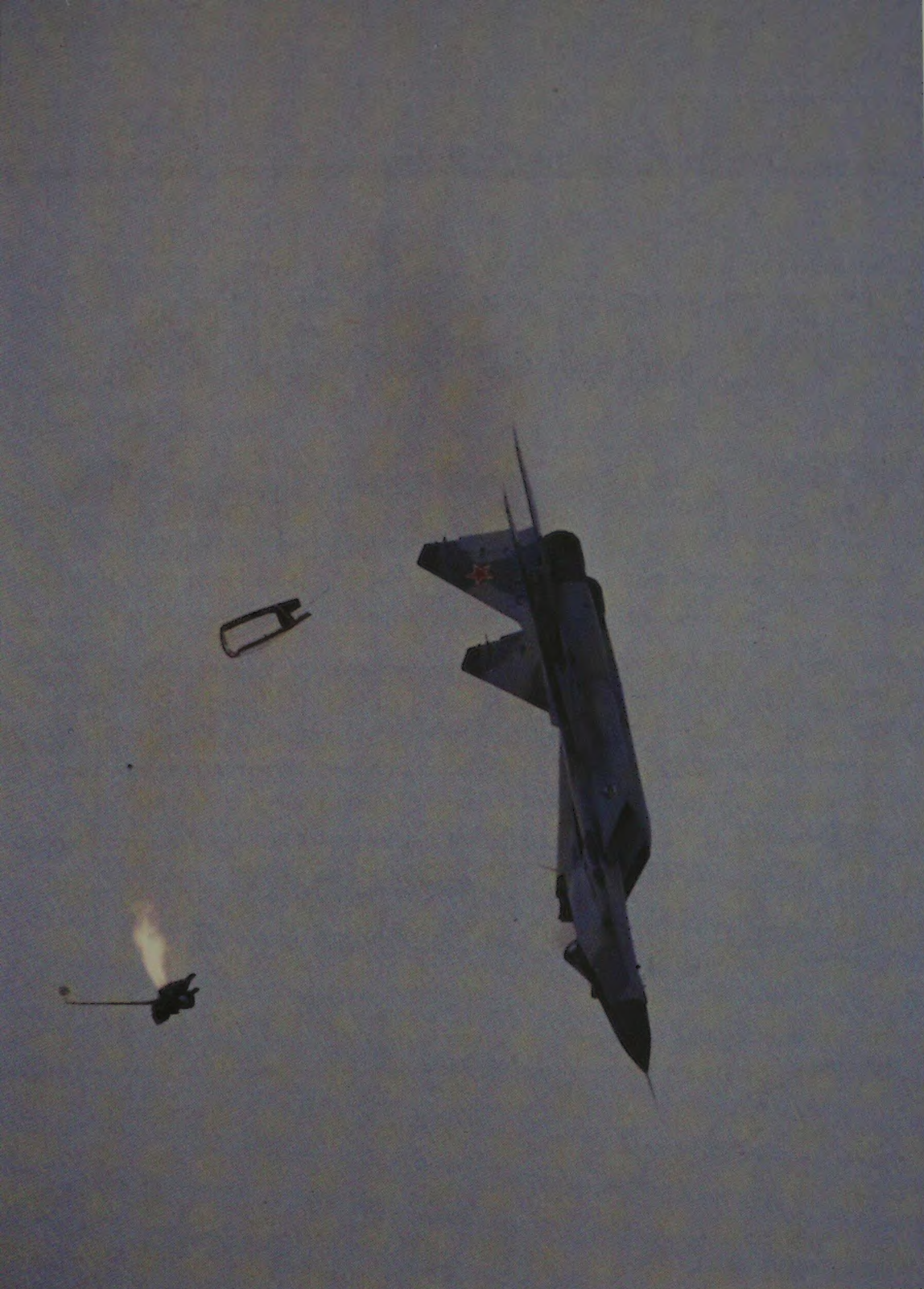
of a legal battle to bring Salman Rushdie and his publishers, Viking Penguin, to trial on blasphemy charges. The High Court granted them the right to challenge the legality of a decision by the Chief Metropolitan Magistrate, Sir David Hopkin, not to issue summonses on the grounds that blasphemy laws applied only to Christianity.

JUNE 20

The town of Novy Uzen in the Soviet republic of Kazakhstan was under military curfew after

Australian Steve Waugh scored centuries in the first two Tests against England, and did not lose his wicket.





omic and monetary union. Work on the first stages would begin on July 1, 1990 and from the same date preparations would be made for an inter-governmental conference to decide on the more ambitious measures leading to a central bank and, possibly, a common European currency.

Sir Alfred Ayer, the philosopher and author of *Language, Truth and Logic*, died aged 78.

JUNE 28

South Africa's ruling National Party, led by F.W. de Klerk, unveiled its plans for a "new South Africa" in its policy document, the *Plan of Action*. This proposed that a council of black leaders should be appointed, though not elected, to negotiate a new constitution with the government. The commitment to protect "group rights" remained firm and on the following day Stoffel van de Merwe, Minister of Information, ruled out participation by the African National Congress in negotiations.

JULY 2

A 31-year-old British Army corporal was killed and his wife and four children were injured when a car bomb exploded near Army quarters in Hanover. The IRA was suspected.

Andrei Gromyko, Soviet foreign minister from 1957 to 1985 and President of the Supreme Soviet from 1985 until his retirement in September, 1988, died in Moscow aged 79.

JULY 3

The Post Office announced that Sunday mail collections would be re-introduced, after a 13-year absence, in five districts from October, and extended to the whole country by the end of 1990. First- and second-class postage would go up by a penny in October, 1989.

JULY 5

In what was described as an "informal courtesy visit", Nelson Mandela, the jailed ANC leader, met P.W. Botha, the South African President, for the first time at the president's official Cape Town residence.

JULY 9

Steffi Graf beat Martina Navratilova in three sets to win the ladies' final at Wimbledon. Boris Becker took the men's title, beating defending champion Stefan Edburg 6-0 7-6 6-4.

LORA SAVINO

four days of ethnic clashes and rioting in which three people were killed. Earlier, on June 19, some 700 immigrants from the Caucasus were evacuated from the town to save them from violent crowds.

Some 600 passengers were evacuated into lifeboats and taken to safety by a Norwegian coast-guard vessel and helicopters when their ship, the Soviet luxury liner *Maxim Gorky*, hit an iceberg 200 miles off the Spitzbergen Islands in the Greenland Sea.

JUNE 22

After 14 years of civil war between the Soviet-backed

Angolan government and the South African-backed Unita rebels, President Jose Eduardo dos Santos of Angola and Jonas Savimbi, the rebel leader, met for the first time at Gbadolite in Zaire and agreed on a ceasefire beginning on June 24.

Summonses alleging manslaughter were issued against P&O European Ferries and seven of the company's employees for their role in the Zeebrugge ferry disaster of March, 1987, when 193 people died.

JUNE 23

A Greek tanker hit a reef off Newport, Rhode Island, producing

Pieces of fuselage fly from a Soviet MiG moments before it crashes at the Paris Air Show. The pilot survived.

an oil slick of 650,000 gallons. An even bigger spill occurred in Delaware Bay near Philadelphia and the third spill of the weekend was in Galveston Bay, Texas.

JUNE 26

A Soviet nuclear-powered submarine was crippled 200 miles south of Norway's Bear Island when one of its reactors failed.

JUNE 27

Leaders of the 12 EEC countries agreed at their meeting in Madrid to move towards econ-

JOHN HILLELSON AGENCY

The Ford Drive for Value.

New models. New engines. New equipment. Old prices.



The new Granada LX.

The new Scorpio 2.0i DOHC.

Ford have just completed a programme of improvements to the whole range of Granadas and Scorpions.

And, because we're in the middle of our current Drive for Value, none of the improvements will cost you any extra on carryover models.

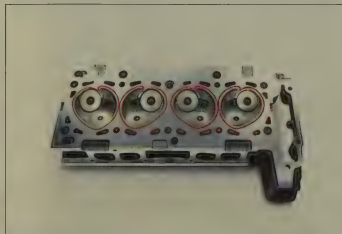
The first piece of news is our two new models; a new Granada LX and a new 2.0 litre Scorpio. The LX comes with a choice of engines; the new 2.0 litre DOHC or DOHC injection, of which more later, or a 2.5 litre turbo diesel. And the new 2.0 litre Scorpio has the fuel-injected version of the new DOHC engine.

A luxury car without a luxury tax bill.

The new 2.0 litre DOHC engines.

Here's why they have such healthy performance.

As you can see, the cylinder head of our new Double Overhead Camshaft engine has a unique design feature: heart



shaped combustion chambers. Put simply, these create a swirl effect inside the cylinders which helps the incoming fuel, unleaded of course, burn faster and more cleanly.

So you get more power and smoother acceleration with less waste and reduced exhaust emissions.

In other words, healthier performance.

The new DOHC engines are now available across the Scorpio and Granada range, with or without electronic fuel-injection depending on which model you choose.

Racing engines apart, they are the most powerful non-turbocharged 2.0 litre engines we've made, so they're ideal for these big cars.

And the good news is that, besides avoiding big car taxes, there's no increase in the maximum retail prices of cars fitted with the new engine, compared to previous models before 6th June '89.

Extra equipment across the range.

As most people know, all Granadas and Scorpions have always had anti-lock brakes, so they've always looked after you. Well now they also have anti-theft alarms as standard, so they can look after themselves.

But that's just one part of our improvement programme. Every model gets new equipment: things like high-tech RDS sound systems in Scorpions, graphic equalisers in Ghia Xs, Rapid De-ice windscreens in Ghias and rear head restraints in GLs. All for no extra money.

Big price reductions on earlier models.

Since the improved Granadas and Scorpions cost no extra, it seems only fair to reduce the maximum retail prices of earlier models built before 8th May 1989. They're big reductions too. From £550 on a 2.9 Ghia X automatic to £1400 on a Granada 2.0 L.

So, do you buy one of the new models with all the extra equipment for no extra money? Or one of the earlier cars for less money? If you need any help with your decision, call the Ford Information Service free on 0800 01 01 12.

Or, better still, see your Ford dealer.

Granada. Scorpio.



ROYAL TRAVELLERS

Between them the royal family carried out more than 900 official engagements overseas during the last 12 months. Alan Hamilton reports on the highlights of a year of royal travelling.



PHOTOGRAPHERS INTERNATIONAL

FRANCE

The Prince and Princess of Wales made a triumphant visit to France in November, 1988. President Mitterrand, right, invited the Prince to join him in paying the traditional homage to the war dead on Armistice Day in a moving ceremony held at the Arc de Triomphe in Paris.

The Frenchwoman interviewed by *The Sunday Times* was on the verge of swooning at the mere sound of the voice. It was, she said, "like the perfume of Darjeeling tea, of a freshly-mown lawn, like Christmas pudding, like leather and cigars". Others found his legs too short, his nose too long and his mood faintly tragic, but there was no denying that the French fell for the Prince of Wales in a very big way.

However, the impression that the Prince left on France went significantly deeper than that. He and the Princess of Wales were making what was, in all but name, a full-blown state visit, and diplomatically perhaps the most important they have yet undertaken. With 1992 fast approaching—the date when the European Community takes a further major step towards greater integration—the other 11 nations still have occasional doubts about the true strength of the British Government's commitment to the European ideal.

But to the delight of the French, Charles showed himself to be a European statesman of both commitment and stature. Speaking partly in excellent French, with which he delighted his hosts throughout the visit, he made an important and hard-hitting speech which left no doubt that he, at least, believed fully in the benefits of European integration.

"Our languages, culture, tastes and consumer preferences are the essence of our individuality," Prince Charles told an audience of French businessmen. "It is important to remember this because some have feared that the single market means uniformity that will blunt the sharp edges of national character. I don't

believe this will happen to the French, and I don't believe that it will happen to the British either." It was music to their ears, and was widely and enthusiastically reported in the French media.

There was no clearer sign of the regard in which the French held him than the moment when he stood with President François Mitterrand on Armistice Day before the Arc de Triomphe for the annual commemoration of the war dead. It is the most hallowed spot in France, and the most sacred moment in the national calendar. For a foreign dignitary to be invited to participate in a moment so quintessentially French is a singular honour.

And it was a refreshing change for the Prince to discover that most of the media interest and attention was, for once, not on his wife's clothes, but on himself, a man destined to become one of the major figure-heads of Europe.

The previous month Charles had made a brief two-day visit to the Netherlands to participate in celebrations marking the 300th anniversary of the Glorious Revolution of 1688, when the British invited the Dutch Protestant Prince William of Orange to take their throne and thereby institute modern constitutional monarchy as we know it. As an anniversary it largely failed to capture popular imagination in Britain, as it was somewhat overshadowed by the carnival atmosphere marking the 400th anniversary of the defeat of the Spanish Armada.

As Charles matures into his active role of Crown Prince, and as his mother sails serenely—and apparently in perfect health—into her middle 60s, he appears to take an ever-more-active diplomatic role. Early this year he went to the United States to meet the new American president, George Bush, before flying on to Venezuela to see progress on a new agricultural college which he was partly responsible for establishing





KENT/RETNA

through United World Colleges, the group of international schools of which he is president.

Diplomacy of a less desirable kind overshadowed the spring visit he and the Princess paid to the oil-rich Arab Gulf states of Kuwait, Abu Dhabi and Dubai, completing a tour they had begun in 1986 to see the fabulous wealth "black gold" has brought to the desert kingdoms. Britain retains strong links with the Gulf as the former imperial power in the region; the sheikhs buy their arms from Britain, send their officers to Sandhurst, their children to English schools and invest much of their huge wealth through the City of London.

But the joker in the pack is Iran and its fundamentalist Islamic regime, then still guided by the Ayatollah Khomeini. At the time of the royal visit relations between Britain and Iran, barely 60 miles from parts of the royal itinerary, had plumbed new depths over the affair of Salman Rushdie's allegedly blasphemous novel *The Satanic Verses*, and concern over security was intense.

At the express wish of Downing Street, the Prince pulled out of a planned polo match in Dubai, an open field being the most difficult place in the whole itinerary to make secure. He was not at all pleased, and the Dubai authorities were miffed that London should think them incapable of properly guarding their honoured guests.

But, in the event, the worst thing to happen occurred when the Princess of Wales absent-mindedly crossed her legs during an audience with the Ruler of

UNITED STATES

Following his meeting with President Bush in Washington, Prince Charles took part in a polo match in Florida, which raised \$200,000 for the animals of Kenya's Masai Mara game reserve.

GULF STATES

Camel racing provided exciting royal entertainment in Abu Dhabi, above right and far right, during a March visit to the Gulf states.

Earlier the Prince and Princess of Wales had been welcomed to Kuwait where they were shown some of the benefits that the "black gold" has brought.



REUTERS

ALPHA

ALPHA

ALPHA



GAMMA

HOLIDAYS

Diana took Prince Harry and Prince William to enjoy a January seaside holiday in the Caribbean. Prince Charles returned to the Swiss resort of Klosters in March—his first skiing trip since the tragedy of 12 months earlier when an avalanche swept past the Prince's party as they skied off-piste, killing his close friend Major Hugh Lindsay.



GLENN HARVEY

Dubai. Leg-crossing is regarded as bad form among Arabs, and the only way out of the gaffe was for all the other women in the room to cross their legs too.

Tight security did not prevent the couple from enjoying a morning watching camel racing in Dubai, where the dominant camel-owner turned out to be Sheikh Mohammed Al Maktoum, who just happens also to be the most successful winning owner of horses in English flat racing. And they enjoyed a lavish picnic in the desert (prepared by the local Hilton Hotel) and ended it by racing each other across the sand dunes in a pair of four-wheel-drive Range Rovers. Charles won by a bumper.

Royal travel is not all diplomacy; there is also time for holidays. In the spring Charles returned to the ski slopes of Klosters, laying the ghost of the tragedy of 1988 when his party was overtaken by an avalanche

which killed Major Hugh Lindsay. Diana stayed behind; she had already had her own separate holiday with the children at Richard Branson's Caribbean retreat on Necker Island. But in the summer of 1988 Charles, Diana and the young Princes William and Harry were once again guests of King Juan Carlos of Spain at his summer palace on the island of Majorca, to which lesser British subjects travel in their thousands each year in search of reliable sun and noisy after-dark entertainment. Yet, in spite of its immense popularity with British package holiday-makers, Spain had until 1988 never had a state visit from a reigning British monarch.

Isolated for years from the rest of Europe under the Franco dictatorship, Spain has in the last decade enjoyed a return to democracy under the popular constitutional monarchy of King Juan Carlos, and has rejoined the



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Our story* begins late one night, back in the heyday of *Britain's Industrial Revolution*. At his desk, after a hard day pushing back the scientific frontiers, 'IZZY' was busy.

Before him lay the plans of his latest venture. But as the *Great Engineer* regarded his efforts with a gimlet eye, a perplexed frown creased the thoughtful brow.

Something was *wrong*.

Sketch after sketch had by now been completed. And still their author remained somehow ... less than impressed. Dissatisfied, frustrated even. Not a *Happy Bunny*.

So far, all that looked back at him from his drawing board was – a ship. A good ship, certainly, but not a *great ship*.



Diag. 1 Note the involuntary extension!

For the time being, it seemed, he and his lifelong companion, inspiration, were undergoing a trial separation.



The famous Brunel topper.



A perfect fit!

It was at this precise moment, so the story goes, that *ISAMBARD* indolently stretched out an arm for the *BOMBAY* and tonic water kept close by, his thoughts momentarily deflected from the cares of creation to the joys of *anticipation*, as eight delicately blended ingredients conspired to waft their bouquet from the unique distillation.

His olfactory senses thus ignited, his pensive peregrinations settled on deliberating just how the devil *BOMBAY* achieved its rounded, distinctive flavour. (In fact, it's due to a unique distilling method in which the spirit vapour passes through each of the eight botanicals, so infusing the gin.)

MR BRUNEL, of course, was not to know that. To him, such perfection seemed to mock his own endeavours.

Then, as the fingers of his hand extended to grasp the glass, so the hand of *Fate* extended also.

For, as *ISAMBARD* inclined towards the glass, a line was scrawled inadvert-

ently across the blueprint by the pen still clutched in his other fist.

"Pffff!", *I.K.B.* might well have exclaimed. But as he looked again at the drawing with the unintentional addition, the mythical lightbulb glowed megawatts above the *BRUNEL* bonce.

For the involuntary pen line had



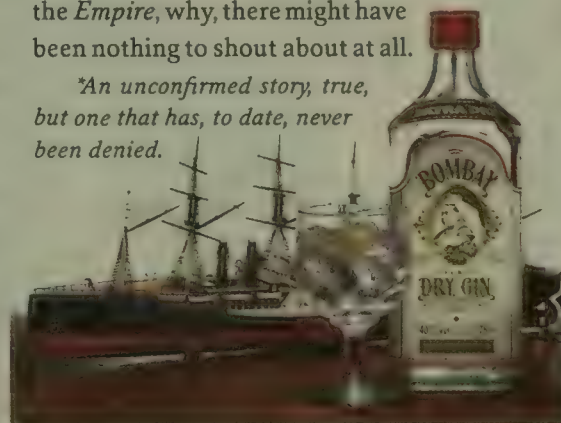
The Great Eastern nears completion!

extended the deck-line of the ship by some distance (see diag. 1). So began the train of ideas that was to culminate two years later in

the launch of a ship more than six times the size of anything else afloat at the time.

As the crowds on *MILLWALL* dock stood and cheered, little did they know that, but for a glass of the *Finest dry gin* in the *Empire*, why, there might have been nothing to shout about at all.

**An unconfirmed story, true, but one that has, to date, never been denied.*



THE AUTHENTIC GIN SINCE 1761.



REUTERS



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SPAIN

The Queen and the Duke of Edinburgh were warmly received by King Juan Carlos and Queen Sophia in October, 1988. Recent improvements in relations between the two countries on the question of the British occupation of Gibraltar had opened the way for this first visit to Spain by a reigning British monarch.



CHANNEL ISLANDS

Arriving at Guernsey on the royal yacht *Britannia*, the Queen and the Duke of Edinburgh were greeted everywhere with flowers, the basis of one of the Channel Islands' principal industries. At a Jersey agricultural show, the Duke was carefully scrutinised by a Jersey cow while the Queen cast a knowledgeable eye on some of the local corgis.



wider continental family as a member of both the European Community and Nato. But the Queen's presence in Madrid remained difficult while the two countries were still at odds over continued British occupation of the Rock of Gibraltar.

Eventually, last November, with the two governments at least in amicable discussion over the Rock's future, the way was cleared. But it was more like a family reunion than a state visit, with much kissing between Juan Carlos, Queen Sophia, and their guests "Isabel y Felipe". Informality crossed the bounds of propriety only once when, during an earnest flamenco-dancing display in Seville after a particularly good banquet, the King of Spain fell for a good 12 seconds into an unintended siesta, to be woken by some discreet throat-clearing from his regal guest.

Both the Queen and the Spanish political leaders who welcomed her made thinly-veiled references to the Gibraltar issue in speeches, but the theme on both sides was of reconciliation. The Queen received a full minute's standing ovation from the Cortes, the lower house of the Spanish parliament, and was handed the same keys to the city of Madrid as were presented to the Duke of Wellington when he freed Spain from the Napoleonic yoke.

Britain and Spain once vied for imperial dominance of the Caribbean, but it was the British who finally took possession of most of the region. In March the Queen and the Duke of Edinburgh flew to Barbados to celebrate the 350th anniversary of that island's parliament, the oldest in the Commonwealth after Westminster. The three-day visit was a supersonic dash by Concorde from Heathrow, flying the 4,193 miles non-stop each way and stretching the aircraft's range beyond its normal maximum of 3,915 miles without refuelling. The feat—something of a record in the Concorde annals—was achieved by ordering many of the Queen's normal travelling retinue to stay at home, thereby lightening the payload to achieve the last critical 278 miles.

Unusual transport of a more modest kind was provided for the Queen and the Duke in May when they paid their first visit to the Channel Islands for 11 years. Alderney is a small island with a limited selection of cars and an absence of Rolls-Royces; the official royal transport for the morning's visit was a Ford Escort, owned and chauffeured

On staying in the swim in Cowes week.

Sixty years ago, any naval gentleman worth his salt would have been the proud possessor of a Gieves patent life-saving waistcoat.

This splendid item not only preserved the sartorial protocol of the mess room, but also the life of any gentleman scuppered while at sea.

Of course, its inflatable vulcanised rubber ring, whistle and brandy flask could be a little superfluous today.

But we're pleased to say that Gieves & Hawkes is still the first port of call for the more stylish amongst us.



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by the island's retired bus driver. On the neighbouring island of Sark all cars, even small ones, are forbidden, and the royal party took to horse-drawn open carriages for a tour round the dusty, unmetalled roads.

The Queen much prefers horses anyway, and as soon as her Channel Islands tour was over she flew off on a brief private visit to Kentucky to look at American bloodstock. It was there that one of the great royal mysteries of our time was at last unlocked: if the Queen never carries money, what does she keep in her handbag. The answer, it was revealed at Lexington, is mints, which she feeds to the horses.

Her daughter-in-law the Princess of Wales had been in the United States too, ostensibly to see a performance in New York by the Welsh National Opera, of which she is patron. But what grabbed the headlines was her visit to downtown Harlem to visit a hospice for young victims of AIDS. The Big Apple was much touched by her care and concern.

Concern of a very different kind surrounded the decision to send the Duke of Edinburgh to the funeral of Emperor Hirohito of Japan, a move which angered many veterans of the Second World War who suffered terrible privation in Japanese prison camps. They were particularly affronted on the grounds that the Duke is patron of the leading Far East veterans' society, the Burma Star Association.

The visit involved much diplomatic subtlety to minimise offence in any quarter. Originally it had been proposed that the Prince of Wales should be the Queen's representative at the funeral; the decision to send the Duke instead was a discreet downgrading of British presence, as in terms of protocol the Queen's Consort ranks much lower than the heir to the throne. The Duke played his role with great care; to the departing coffin his mark of respect was an almost imperceptible nod of the head, but to the new emperor Akihito

JAPAN

The Duke of Edinburgh flew in, amid a storm of controversy, to attend the funeral of Emperor Hirohito in February. While in Japan he visited Commonwealth war graves, where he laid a wreath in remembrance of servicemen who died in Japanese camps.



BARBADOS

The Queen, accompanied by Prince Philip, used Concorde to make a lightning trip to Barbados, above. The visit celebrated the 350th anniversary of the island's parliament, the second oldest in the Commonwealth.

NEW YORK

The Princess of Wales visited a paediatric AIDS unit in Harlem Hospital and Henry Street day-care centre for old people, and attended a British toy promotion when she went to New York in February for a performance of Verdi's Falstaff, given by Welsh National Opera, of which she is patron.





GLENN HARVEY



NUNN

AUSTRALIA

The Duchess of York faced considerable personal criticism for leaving her three-month-old daughter behind when she flew out to join her husband for Australia's bicentennial celebrations. After five weeks she waved the Duke off at Adelaide to continue his tour of duty in the destroyer HMS Edinburgh. Seamen had initially refused the ship a berth, as part of a ban on vessels suspected of carrying nuclear arms.

his greeting was much warmer.

Controversy on a more domestic scale surrounded the five-week visit to Australia of the Duchess of York, when she went out to join her husband for the tail-end of that country's bicentennial celebrations. She left her three-month-old daughter, Princess Beatrice, behind in England. The popular papers were full of stern admonitions on the undesirability of a mother being parted from a daughter so young for so long. It was reported that when they were at last reunited, the baby howled in alarm at being picked up by an apparent total stranger.

The Yorks' visit had its own small diplomatic incident. As the couple sailed into Adelaide on board the Duke's ship, the destroyer HMS *Edinburgh*, the local seamen's union refused to handle

it in port as part of a ban on all foreign warships suspected of carrying nuclear arms. It required the intervention of the Australian Prime Minister, Bob Hawke, to strike a compromise deal to allow the vessel to berth.

If the Duchess of York can at times be showy, clowning, even a touch vulgar in her grand gesture of farewell as her husband sailed off from Adelaide leaving her on the quayside, the same could not be said of the Princess Royal. She is a woman of serious purpose, travelling the world with an executive briefcase and the air of an international business high-flyer. She visited the Seoul Olympics as one of Britain's two delegates to the International Olympic Committee, but found time in the middle of her stay to fly to Hong Kong in her capacity

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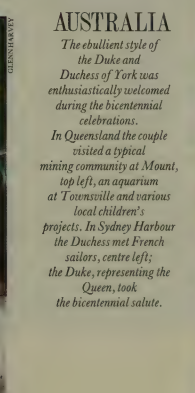
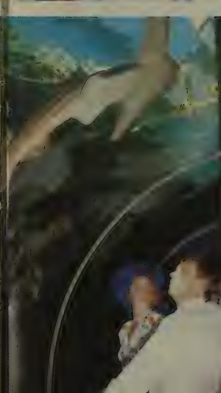


FAR EAST

In September, Princess Anne, as a delegate to the International Olympic Committee, attended the Games in Seoul and talked, above, to successful three-day-event riders Virginia Leng and Mark Todd. In Hong Kong, right, she visited the Great Portland Street Centre, a Save the Children Fund project.

AUSTRALIA

The ebullient style of the Duke and Duchess of York was enthusiastically welcomed during the bicentennial celebrations. In Queensland the couple visited a typical mining community at Mount, top left, an aquarium at Townsville and various local children's projects. In Sydney Harbour the Duchess met French sailors, centre left; the Duke, representing the Queen, took the bicentennial salute.





PHOTOGRAPHS BY ALPHA

MOSCOW

In his capacity as Patron of the National Youth Theatre, Prince Edward spent a few days in Moscow in the spring to coincide with the Company's presentation of T. S. Eliot's Murder in the Cathedral. On April 16 the Prince attended the Sunday morning service of the Russian Orthodox Church at Our Lady of Kazan in Kolomenskoye Monastery on the outskirts of the capital. He is seen, top, flanked by the parish priest, Father Sviatoslav, and Father Matvei, Secretary to the Patriarch. Above, the Prince receives an offering of salt and bread—the Church's traditional gift to strangers.



as president of the Save the Children Fund to visit refugee camps.

One important visit on behalf of the Fund, however, had to be called off at the last minute. The Princess was scheduled to make a major trip to see relief work among the refugees and the famine of Ethiopia in June, but an attempted coup suddenly destabilised the political climate of that already uneasy country, and the visit was postponed indefinitely.

The cataclysmic event of the first half of 1989 has almost certainly put paid to another planned royal visit. When the Queen stood as an honoured guest of Deng Xiaoping and the Chinese government in Peking's Tiananmen Square in 1986, to celebrate the successful negotiations to return the British colony of Hong Kong to China in 1997, she could little have imagined the brutal tragedy that would be enacted there less than three years later.

In the wake of the slaughter of peaceful demonstrators by the People's Army there was little chance that the planned visit of the Prince and Princess of Wales to China this autumn could proceed. Yet in other parts of the communist world, long-closed doors are now ajar, if not yet fully open. When President Gorbachev lunched at Windsor Castle in the spring he extended his long-awaited invitation for the Queen to visit the Soviet Union.

Her reply was cautious: an acceptance in principle, but no date arranged. The ground, however, was tested by Prince Edward, who made a brief visit to Moscow to see the National Youth Theatre, of which he is patron, give the first performance in the Soviet Union of T. S. Eliot's *Murder in the Cathedral*, its theme of struggle between church and state particularly apposite in the era of *perestroika*.

Prince Edward was not the first British royal to visit the Soviet Union but, like his father's attendance at an equestrian event in Kiev some years ago, his presence there was, strictly speaking, on private business. No member of the royal family has made a state visit there since the Bolsheviks murdered the House of Windsor's cousins, the imperial family of Romanov, at Ekaterinburg in July, 1918.

The Queen's ministers will watch the progress of the Gorbachev reforms very closely before they finally allow her to journey to the last major foreign capital still unvisited in her long and much-travelled reign □

ILN LONDON AWARDS

The *Illustrated London News* introduced last year a series of awards for people or organisations who have changed the face of London. We wanted to acknowledge the larger organisations who had had a visible effect on the capital and recognise smaller groups and individuals who had worked more quietly on a local level. The awards, which were divided into five categories, will be made again this year, and we hope readers will have some nominations to put to the judges.

The five categories for the awards are:

1 INNOVATION: To be given to an individual, company or organisation introducing some new feature into the life of London which the judges believe has improved the quality of life or the enjoyment of living or working in the capital. (Last year this went to the Port of London Authority for its floating driftwood collectors on the Thames.)

2 ENVIRONMENT: This award is for the improvement of a particular London environment. It may be presented for an idea which has not yet been put into effect, or for the completion of a project. (Last year's winner was Hackney Council for its Lea View House project.)

3 DEVELOPMENT: For a new construction (building, bridge, road, park or other development). The intention is that the award should go to the developer responsible for commissioning the design or construction. (Last year this award went to Ian Pollard for his Marco Polo building.)

4 ENTERTAINMENT: For an individual or group enlivening London's opportunities for entertainment, whether in the arts, sport, eating or other recreational activity. The judges will be particularly looking for something which recognisably increases the fun of living here. (Last year it was the Hackney Empire restoration.)

5 LONDONER OF THE YEAR: The award will recognise someone who has clearly stamped his or her personality on the life of London during the year. The judges will be looking for an example of personal initiative that demonstrates what one person can do among so many. (This award in 1988 went to Chris Green, the director of Network SouthEast.)

Readers who have nominations for awards in any or all of these categories are asked to send them by September 1, 1989, to the following address (no stamp required):

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London SE1 0YT

Winners of this year's awards will be published in the winter issue of *The Illustrated London News*, which will go on sale early in December.



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As you know, drive a car a whisker over two litres and the demands from the Revenue verge on the draconian. (And now, thanks to Chancellor Lawson's most recent Budget, the discrepancy between cars with engines above and below 2,001cc is greater than ever.)

But surely two litres means loss of power and second-rate performance, not to mention possible misunderstandings regarding one's status? On the contrary.

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Guests lucky enough to spend a long weekend at the royal homes at Sandringham, Balmoral or Windsor will find the routine is comfortable but precise. Ingrid Seward and Unity Hall describe the experience in this article adapted from *Majesty* magazine.

A ROYAL WEEKEND

The Queen likes to entertain and, indeed, does a great deal of it. But her style is not to invite a few friends in for dinner or for drinks. Some other members of the royal family entertain with "one-off" dinner and cocktail parties, but when the Queen's friends are the guests it is almost always for a long weekend. There are a whole series of these during the two royal holiday breaks of January and August. The Queen normally invites about four to six couples at one time, including the latest girlfriends and boyfriends of the younger members of the family. Everyone arrives on the Thursday and leaves after lunch on the Sunday.

The venue in January is Sandringham House in Norfolk for the pheasant shooting, and in August Balmoral Castle for the grouse. Invitations are sent out at least six weeks before the great day, but mostly, it must be said, they are posted to what the Palace staff call the "Queen's regulars". These are her friends who are generally asked at exactly the same time each year. The routine is so consistent that they hardly need the invitation at all. The Queen and her family hate change and basically like a quiet life with no great fuss, so they find it more comfortable if they are with people who are not overawed by them.

Most of the Queen's friends have stately homes of their own and are wealthy people but, even for the rich, to stay with her is a treat. These days all the money in the world cannot normally buy

the superb staff and the standard of service which royalty are able to enjoy.

The Queen's visitors are not, as you might expect, provided with transport. They get themselves to the nearest railway station, unless they decide to drive. Most people do drive to Sandringham, which is only 110 miles from London, but those invited to Balmoral are more likely to go by train or plane to far-flung (by British standards) Aberdeen, the nearest large town to the Queen's Scottish home. The Queen sends a minibus to meet them and drive them the 60 miles to Balmoral Castle. At one time Rolls-Royces were sent, but the minibus is one of the royal economies that have been put into operation over the years.

The invitation suggests in an informal way that guests should arrive around 6pm in time for drinks. And when they leave the minibus, outside the double front doors, guests are guided to the salon by the Queen's equerry or her lady-in-waiting. Very close friends may well be met at the door by the Queen herself. Meanwhile the luggage is being taken round to the back door by the baggage man who, oddly, is still called the coal man. The coal men's jobs vanished once central heating was installed, and their new role is to handle all luggage.

Balmoral has 120 staff to look after the family, the Queen's senior staff and her guests; Sandringham has rather fewer. Lady guests are looked after by housemaids who wear short black dresses. Gentlemen are in the care of footmen

resplendent in tailcoated livery. The Queen personally inspects the rooms before her guests arrive, making sure they are properly appointed. She checks that there is Malvern water to hand, soap in the bathroom and newly published books for bedtime reading. She is sent so many books by publishers that there are plenty to put around. She herself shows guests to their quarters at about seven o'clock, fussing like any hostess to make sure that they have all they need. She then leaves, giving them time to prepare themselves for dinner.

Once in their rooms guests find a little guide on the dressing table which will have been left by either the sergeant footman or the housekeeper. On it will be typed the guests' own names together with the name of the maid and the footman who will be looking after them. There is a note on the back of the card which advises about tipping, suggesting that £5 is about the right amount. The royals do not want to create inflation, but neither do they want their staff to be undertipped. Very close friends do not get these instructions, as they know the form. Footmen and maids might look after several people and often finish up with anything between £10 and £20 extra a week. Guests tip only these two categories of staff, which causes some jealousy among the chauffeurs and chefs.

By the time the guests are in their rooms, the maid will already have unpacked the luggage and put everything away. She will also have guessed—



and the Queen's maids rarely get it wrong—exactly what the lady will be wearing for dinner that night, and have taken the dress and the man's evening clothes away to be pressed.

There will be fresh flowers in the room, fresh fruit and a small dish of Bendick's mints, which are very much sought after by the staff. The popular guest is the one who does not eat them, leaving yet another little treat for the footmen and maids. Each room at Windsor, as at the Palace, is furnished with a small drinks tray on which sit three tiny decanters containing gin, Scotch and sherry. These hold just about three measures each. Wine is never served in the bedrooms, and only semi-official guests get the decanters. For close friends in the private homes there is no alcohol of any kind in the room. People have been known to bring hip flasks.

Once the guests have changed for dinner, the maid asks what her lady requires for breakfast, since here it is only the men who breakfast downstairs. Orders are taken the night before to give the kitchen plenty of time to prepare.

Everyone gets their own bedroom and sitting-room but, surprisingly, not all have a bathroom *en suite*. The rooms that do have a private bath and lavatory go to the most important guests and, unlike other households, the most important are the royal family themselves. Members of the family are always given the best accommodation. There is one exception—the Prime Minister. It is a

Weekends at Balmoral give the royal family a chance to entertain informally. Guests are chosen from the "Queen's regulars"—friends who share a love of the quiet life and the chance to enjoy a few days of relaxed recreation in the country.

tradition that he or she is always invited for one weekend at Balmoral, usually the first weekend in September. The suite the Prime Minister occupies has pictures of all past premiers on the walls, hung on cream wallpaper which, like most things in the Queen's private homes, dates back to great-great grandma, Queen Victoria. And they still have masses of spare rolls to make good wear and tear.

Other guests may have to double up on the washing facilities, and one guest, the wife of Commander Michael Parker, ex-equerry to Prince Philip, tells the story of a morning encounter with Prince Philip in the corridor, she in her dressing-gown and he in a short, towelling robe. Feeling extremely silly, she immediately dropped into a deep curtsy to find herself staring at a pair of very hairy knees.

Dinner is at 8.15pm, and a quarter of an hour later when the Queen Mother is in the house to allow for her notorious unpunctuality. First-time guests are always escorted to the drawing-room. It is quite easy to get lost, and the Queen would not wish her guests to be embarrassed by being late. All regulars know

the way. When the younger members of the family bring boyfriends and girlfriends to stay, their hosts always collect them and guide them to the drawing-room. In his bachelor days many ladies were taken down to dinner by Prince Charles. The Duchess of York, like the Princess of Wales, got to know the royal family here, and no doubt the girl whom Prince Edward marries will first be a weekend guest at one of the homes.

The dining-room at Balmoral is very grand, with silver figures depicting Scottish sports—tossing the caber, putting the shot—decorating the table. The royal family always dress for dinner when they have guests. It may be sweaters and pearls and sensible shoes for daytime, but the ladies are expected to pull out all the stops in the evening. The men, of course, sport a dinner jacket or, if in Scotland, and they are entitled to wear one, the kilt. The Queen takes all her best jewellery to Balmoral with her, and wears it, so guests rustle up the grandest they have, too.

The Queen always enters the dining-room last at Buckingham Palace and Windsor Castle, the official residences. Everyone else is expected to be in position, standing behind their chairs, before she appears. At her own homes she herself leads the guests in from pre-dinner drinks in the drawing-room. The page announces that dinner is served immediately the first course is outside, ready to go on the table.

The Queen has already prepared



LIM GRHAM

what the royals call a dinner board (we would call it a table plan) and she settles down to organize this once she has had tea. The seats are rotated for every night of a guest's stay, so that everyone gets the chance to sit next to a royal. Working this out can be quite a complicated task, but it is one that the Queen prefers to do herself. The completed plan is left by the drinks tray, from which people help themselves, so that everyone can check where they are sitting.

Guests follow Her Majesty into the dining-room quite informally. There is no "piping in" by the pipe major as there was even in the days when the Queen Mother shared the throne. But at Balmoral the piper does still walk round the table playing after the coffee has been served. (The Queen Mother always drinks tea.) The ladies retire, leaving the gentlemen to their cigars and port for about 30 minutes, before the entire party congregates in the drawing-room for after-dinner drinks.

At this point the guests can either steel themselves to play parlour games—charades is a great favourite—or a new film might be shown. The royal family never switch on television when guests are present. They enjoy watching it themselves, so the programmes they want to see are videoed by a footman and shown in the afternoons when it is their "free time" as well as everyone else's.

Nobody goes to bed before the Queen, and she generally says goodnight at about 11.30pm. She still has work to do,

The grounds of Sandringham, above, provide plenty of activity for house guests. Pheasant shooting, riding, walking and cycling are pursuits that the Queen and Prince Philip enjoy sharing with their family and friends.

going through the contents of her red boxes which contain state papers. This is the time for visitors to escape as well if they are ready for bed. Otherwise it is the point of the evening when Princess Margaret begins to sing and play the piano. Once the Queen has left, nobody departs from the room before Princess Margaret, and since she is the night owl of the family it can be very late before she decides to go to bed.

Guests do have to sing for their supper in small ways. At Balmoral the Queen always gives two ghillies' (gamekeepers') balls which all the staff, the royal family and guests attend. These are the highlights of the annual visit for the estate workers. The women bring out their long dresses; the men wear the kilt. The Queen and the Queen Mother wear tiaras and the Royal Stewart tartan sash over their evening dresses. Guests, like the royal family, are expected to dance with as many of the staff as possible.

Dancing stops briefly at midnight for everyone to enjoy late refreshments. For the younger royal family and staff, the dancing goes on until 2am. Being well

aware that people have more fun when she is not there, the Queen will have left much earlier. Then the pace increases and everyone lets their hair down.

At all royal homes the day goes in stages that revolve around meals. After breakfast there is no stopping for elevenses. Mid-morning coffee and biscuits are never served, mainly because the royal family do not eat between meals. Brunch is unknown to them. The Queen likes to go riding sharp at 10.30am and ladies can join her if they wish. Anyone who does not ride is expected to amuse themselves. At Balmoral there are about six horses available, which are brought up from Windsor by road. The dogs for shooting are transported from Sandringham in a small van. At Sandringham there are both stables and kennels, so none of the animals has to be moved.

After riding, lady guests are expected to be ready to go in Land Rovers to join the shoot, where lunch will be taken at around one o'clock or 1.30pm. This will be served indoors in Norfolk, or in the open air in Scotland. The entire meal will have been transported by the staff in a van, designed by Prince Philip, which keeps hot food hot, and cold food and drinks cold. Alcoholic drinks are also served, though it is frowned upon for the guns to drink anything intoxicating.

The royal family love being outdoors, and every weekday in the summer holidays they eat outside. Even if it is a non-shooting day they will still have a picnic,



and guests are expected to be equipped with wellies and tweeds and not mind the elements. These picnics are very civilised. There is not a lot of sitting on damp grass, as along with the food arrive thick car rugs and shooting sticks, which turn into very basic seats.

Winter shooting lunches at Sandringham are rather more comfortable—generally eaten in estate village halls, transformed by tables properly laid up with the royal number-two silver, and plain white shooting china that goes back to the First World War. The plates will have been pre-heated at the house and wrapped in blankets to keep them warm.

Lunch finished, the ladies then accompany the shoot, walking behind with the dogs. This is an occupation that some of Prince Charles's ladies before Lady Diana Spencer found very wearing. One or two did not last the weekend.

Those guests at Balmoral who go out for a day of deer stalking will take a small waterproof lunch bag which they sling over their shoulders. It is terribly important to the staff that nobody goes without their lunch, and the lunch bag is checked off along with the guns and the ammunition before the hunters leave for the hills. The bag is packed with a very simple meal: a home-made roll, the top cut off, the crumb scooped out, and then filled with layers of meat. Mutton pies, a traditional Scottish delicacy, plum pudding and something to drink are also provided. The drink is usually lemon refresher, ginger beer or lager, with a

After a day spent outdoors at Sandringham, guests dress formally to enjoy fine fare from the estate in the dining-room. Tapestries based on works by Spanish artists adorn the walls, a gift from King Alfonso XII in 1876.

small hip flask of whisky to be shared with the ghillie on the hill.

It is a long day stalking, but even so, at Balmoral, those with any energy left have the opportunity to pop outside to the Dee and fish for salmon. It is surprising how many do. Everyone comes home around 5pm for tea. Afterwards there follows what the royal family's servants always call the silent hour, when the guests get themselves together for the next innings.

At 6pm the drinks tray is wheeled into the drawing-room, and once again guests can help themselves until dinner is served. It is rare for anyone to get drunk, though on the occasions when it has happened the Queen has just pretended not to notice. She *has* noticed, of course; she does not miss a thing. If people do get high it is usually because, in spite of the Queen's efforts to put everyone at their ease, they are suffering from nerves. The staff are careful not to give guests powerful drinks, and yet the royal family, if handed a bottle and a glass, pour the most lethal drinks for themselves, probably out of inexperience. They do not

have to pour their own drinks too often, as there are usually several dozen people about to do it for them.

However, no one has ever seen the Queen remotely tipsy, though it is said that she can get quite giggly when she is happy. But then none of them drinks a lot. The Duke of Edinburgh would just as soon have a pint of lager as a glass of champagne. The Queen Mother loves a gin and Dubonnet before a meal, and she also always has a glass of champagne after dinner. Her drinks tray is taken up to her room about 5.30pm and she comes down about 6.30pm, looking for someone to play cards with her, which she loves. Her game is bridge, but if no one is around she will play patience.

The Queen Mother has several weekend homes of her own, but Royal Lodge in Windsor Great Park is where she spends most of her time and where she does her entertaining. Much of the basic detail of being a royal guest is the same at Royal Lodge as at Windsor Castle but, not surprisingly, the Queen Mother adds her own little touches.

A footman wakes the Queen Mother's guests gently from between cheerful yellow cotton sheets—not by knocking at the door but by opening the curtains before slipping away to draw a bath. The towels in the bathroom, which are a mixture of linen and cotton towelling, are laid out in a variety of sizes and shapes. By the lavatory is a small mahogany box holding about 80 sheets of old-fashioned stiff Bronco loo paper. Happily, soft

LINGUINE

UP NORTH, in the region of Liguria, served with a basil sauce and pecorino cheese it becomes Linguine al Pesto.

paper is available as well. The British aristocracy has a saying that it is always possible to tell when a great country house is declining—the writing paper gets thinner and the loo paper gets thicker. At Royal Lodge the writing paper is very thick indeed, and carries the name of the local railway station with a small picture of a train. There is a separate card with the train times printed on it. Yet another card, type-written, gives the hours at which the staff collect post from the silver salver left in the hall for the purpose. Another thoughtful touch is that every room has a supply of Alka-Seltzer and Lucozade.

It is *infra dig* when signing a royal visitors' book to write anything other than your name and the dates of your stay. But the Queen Mother, though not wishing for comments, is charmed if her guests can place a small photograph of themselves by their signature in her large leather-bound book.

The great treat for Royal Lodge guests is to see the Queen Mother's superb drawing-room. It is indeed a room fit for a Queen, with a high ceiling and full of beautiful things. Yet there are simple family photograph albums placed on a stool, books, green plants, and a homely china frog on the table, which make it

colours, the placement of the furniture and the atmosphere were exactly the same as those which she and Bertie had planned and later created—when they first fell in love with the house in 1931.

Guests there are very privileged to be invited, because the house is dear to the Queen Mother's heart. Through the long windows she has a wonderful view of the beautiful garden that her husband—a man who liked to get his hands into the earth—created with her assistance. She has not permitted the garden to be changed in any way from that in which Bertie first planted it all those years ago.

There are two desks in the room where she and the King worked side by side. These, too, have been left unchanged, arranged as they were then, as if he had never gone away. The late King's memory is very much alive at Royal Lodge. And every year since he died, still only in middle age, his widow has spent February 6, the anniversary of his death, at this house, remembering him.

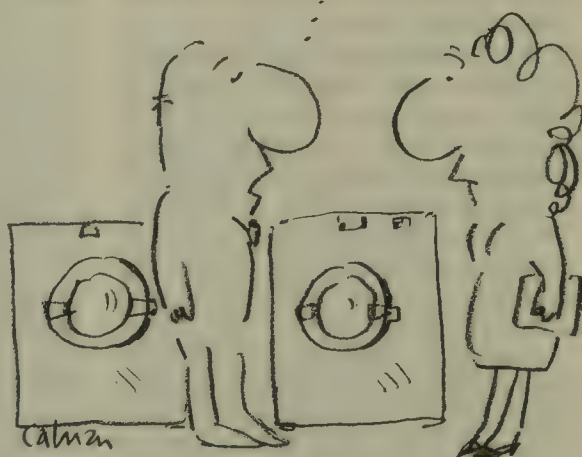
It is in the drawing-room that she entertains her friends for drinks at the weekends. These are carried in on big silver trays by a footman and left for the guests to help themselves. And her guests are a pretty mixed bag, ranging from bishops through her racing staff to the pop singer Elton John.

What often does surprise first-time visitors is that few of the private royal residences are at all grand. At Balmoral a guest might be surprised to come into the stone-floored entrance hall to find it littered with fishing rods, waterproof clothing, wellington boots and dog bowls. The Queen personally feeds her dogs there.

There is also a collection of ancient bicycles left for anyone who feels like a change of exercise from tramping the moors. The hall is dominated by a bust of Queen Victoria and the red-carpeted inner hall by an enormous statue of her husband, Prince Albert. The entrance is a sort of clean, but cluttered, royal dumping-ground, and it is certainly not tidied because visitors are coming.

At Sandringham the front door opens into a great open area, filled with comfortable, squashy furniture—nothing grand at all. Everything is sensible and cosy, with the sort of chairs in which people are happy to fall asleep after a long day in the open air. Inside the door are a large pair of sitting scales, looking rather like buckets. These were a gimmick of Edward VII's. He used to like to weigh people when they came and when they went—presumably to see if they had eaten well. They do not do it any more except to amuse the children. There are screens around the door to help keep out the freezing Norfolk wind. There is

Actually—
the Queen usually
does my laundry for me...



also a room for living in, comfortable and full of warmth and colour. It is a happy room which reflects the personality of its owner, and it is just as it was before the Queen Mother's husband, King George VI, died in 1952.

In the early 1980s it was completely redecorated while its owner was taking her usual summer holiday at her Scottish homes. The delighted Queen Mother came home to a room in which the

also a piano for Princess Margaret, plus a table for her on which to play her favourite game, which is patience. Another table holds a selection of newspapers and magazines.

The Queen can sit in the hall at Sandringham, waiting for guests to arrive. When she looks out of the salon window, as they call it, she can see the cars come down the drive. This salon is the height of two floors, with a gallery around it that has stained-glass windows. From her vantage point the Queen can see if the footmen are eating her mints and sneaking the odd drink. There is very little privacy in Sandringham.

But it is here, more so than anywhere else, that the Queen joins in the house party. Her idea of relaxing is to do a jigsaw. She always has a huge one going. Not a modern one, she likes a really difficult landscape, and she hides the lid and puts it together blind. Her jigsaw is placed on two card-tables put together with a thick board on top and lit by two adjustable lamps so she can see the colours clearly. The jigsaw is for everybody to do, but people do hold back a bit, especially if there is not much left to finish and the Queen is out for a walk. There is an unspoken feeling among guests that she would not be too delighted to find it complete. Anyone who wanted to give the Queen a house-party guest present could not go wrong by finding a big, complicated jigsaw. She would be delighted with the gift.

After dinner on Saturday night the Queen generally shows her guests a brand-new movie. Everyone is expected to attend, seated in comfortable arm-chairs in a row of about eight. The Queen sits in the centre, Prince Philip beside her. A couple of sofas form the second guest row. This arrangement is all left permanently in the ballroom at both Balmoral and Sandringham, ready for a night at the home movies. At Balmoral stags' heads stare down, and at Sandringham the film is watched along with Edward VII's huge collection of armour which is displayed in the ballroom.

It is all very democratic. The house staff are invited, and they sit at the back on old-fashioned canvas director-style chairs, there is no kind of pecking order. Staff and their families from the royal estates are also invited, as are any young children who live nearby. Everyone can watch as long as they are in the ballroom before the Queen arrives.

The Queen's pipe major acts as the projectionist, and an equerry sits in the second row with a buzzer to warn him if the sound is too loud or too low, or if the film needs readjusting. It is, of course, a great privilege to see these films before anyone else. Being in the company of the

Queen makes it as exciting as any great London first night—without the need for expensive tickets.

On Sunday the Queen never misses church wherever she may be. Prince Charles, on the other hand, was once staying with friends who asked him if he wanted to attend the local church or go fishing. He chose to fish, saying: "I can pray when I'm fishing, but I can't fish in church." Attending church is not obligatory—indeed Princess Margaret, who actually is very religious, often does skip it and stays in bed. But the Queen prefers her guests to make the effort.

A royal house party comes to an end after Sunday lunch. After everyone has eaten, the Queen herself guides her departing guests back to the drawing-



room where they are asked to sign the visitors' book. Behind the scenes there has been a lot of activity. While the guests were at church the maids have packed for them. They first have a good look around the room to see if the guest has left the envelope with the £5 tip. If not, the maid and the footman will be hanging around rather ostentatiously to say goodbye.

Everything will have been laundered. Guests go home as clean as the day they arrived, possibly even cleaner as some visitors to the Queen's homes may have been staying elsewhere beforehand. If they arrive with any dirty laundry, it will immediately be whisked away and returned, impeccably washed and ironed. The men's guns will have been cleaned for them and a brace of birds, boxed for travelling, will have been added to their luggage. It is not good manners to arrive at any of the royal homes in a car that looks as if it has been driven through a mudbath. People do. Yet they will drive away in a vehicle that is immaculate and polished to within an inch of its life, by courtesy of the never-seen chauffeurs. That's royal style □

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Two seconds later, it was back on the road.

Picture the scene if you will.

Mrs Sharpdent (no comment) drives her Golf CL to a public car park overlooking the sea in North Devon.

With her are her 7-year-old daughter. And her daughter's 8-year-old friend.

They go for a walk. The weather is bitterly

cold. The girls, keen to return, race on ahead.

Yes, they can sit in the car until mother arrives.

No, her daughter should not have released the handbrake.

No, her daughter's friend should not have pushed the car.

And no, there should not have been a post missing in the protective barrier.

Away the Golf rolls, across fifty yards of field (mercifully, the daughter jumps clear). Launching itself off the cliff, it lands feet first on the pavement below.

And lo, it starts first time and is quite

capable of making its own way to the local Volkswagen dealer.

The damage? A cracked radiator, two broken headlights, the odd bump here and there.

And a repair bill that was a drop in the ocean.





ALL THE QUEEN'S RACE HORSES

The Queen has had 14 horses racing so far this season. Between them they have taken part in 24 races, winning four, coming second once and third twice. On a level £1 stake on all the Queen's starters this season the punter would be £115 in profit. As an owner the Queen has done rather better, having earned prize-money of £16,963 on her winners and placed horses so far. Simon Horsford reports on the Queen's long-standing interest and active involvement in the sport of Monarchs. Additional research by Janet Hickman.

Ever since the Queen came so close to victory in the Epsom Derby with *Aurore* in coronation year, one of her greatest wishes has been to win racing's Blue Riband. So it was particularly ironic that *Nashuan* should triumph in this year's Derby as the colt is the son of *Height of Fashion*, a mare the Queen sold to Haridan Al Mak-toum in 1982 so she could buy West Ilsley stables in Berkshire, home of her principal trainer Major Dick Hern.

The irony is made even more acute as *Nashuan* is trained by Major Hern, who was told in March that he had to leave the

Queen's stables at the end of the season. Hern is confined to a wheelchair following a hunting accident but had declared his intention to continue training well into the 1990s. The situation was later reviewed and Hern accepted a proposal whereby he could continue to train at West Ilsley until 1990. He has to share the facilities, however, with another of the Queen's trainers, William Hastings-Bass.

The decision provoked an uproar in the racing world with much criticism levelled at the Queen's racing manager, Lord Carnarvon, for the lack of explanation about the ending of Hern's lease. His detractors also pointed

to the fact that it was on Lord Carnarvon's advice that the Queen sold *Height of Fashion* (for a sum reported to be in excess of £1.4 million), but the Queen's knowledge of racing is such that nothing Carnarvon does would be without her approval.

The Queen's interest in the Turf started early, sparked by her father's involvement in racing. In those days, apart from breeding their own horses at the Royal Studs, it was their custom to lease horses bred at the National Stud for the length of their racing careers. In 1939 the stud produced both *Big Game* and *Sun Chariot* and, whenever possible, Princess Elizabeth took a close interest in

the two horses' brilliant careers. In 1942 Gordon Richards rode *Big Game* and *Sun Chariot* to victory in the 2,000 and 1,000 Guineas respectively and *Sun Chariot* went on to complete the fillies' Triple Crown by winning the Oaks and the St Leger. Both horses were trained by Fred Darling at Beckhampton and it was during this time that the young Princess, already a keen rider, began to learn about stable management and breeding. She would pick Darling's brains on the highly intricate subject of Thoroughbred bloodlines and has now become an acknowledged expert in this field.

In 1947, the Princess and her

mother, encouraged by Lord Mildmay (the leading amateur rider of the day), bought the steeplechaser *Monsieur*. Heran in Princess Elizabeth's name and won the Queen Elizabeth Chase at Hurst Park, but a year later, after finishing fifth in the Grand National, broke a leg in another race and had to be put down. Since then it has been the Queen Mother who has concentrated on National Hunt racing.

After the death of King George VI in 1952, it was announced that the Queen would race on the same lines as her father. She would maintain the Royal Studs at Sandringham, Wolferton and Hampton Court and would have

The Queen, above left, enjoys an early-morning circuit of the Ascot course in 1961. Above, Willie Carson urges the fully bred Height of Fashion to victory in the Princess of Wales's stakes at Newmarket in 1982.

home-bred horses trained by Cecil Boyd-Rochford and those leased from the National Stud with Noel Murless, who had succeeded Fred Darling. The Queen had inherited 20 mares from the King, including the 1946 1,000 Guineas winner *Hypericum*.

After the court came out of mourning her first winner in the royal colours (purple, gold braid, scarlet sleeves, black velvet cap with gold fringe) was *Stream of Light*, who won the Lancashire Oaks. Her main hopes in coronation year rested with *Aurore*, who had been bred by her father. The colt started the season impressively but came up against *Pingo*, ridden by Gordon Richards, in

the Derby and finished second.

The following year, however, as a four-year-old and ridden by Eph Smith, *Aureole* won the Coronation Cup, the Hardwicke Stakes and the King George VI and Queen Elizabeth Stakes. The Queen finished that season as leading owner and sent a lacquered cigarette-box to her trainer for Christmas, inscribed "Cecil Boyd-Rochfort, leading trainer, from Elizabeth R, leading winning owner, 1954".

The Queen was leading owner again in 1957. During that season she had nearly 30 horses in training including three top-class fillies—*Almeria* and *Mulberry Harbour*, bred at Sandringham, and *Carrozza*, who was leased from the National Stud—and two good home-bred colts—*Agreement* and *Doutelle*, who was to become a real favourite. *Mulberry Harbour* and *Carrozza* both ran in the Oaks, with the former preferred but, in a tremendous race, Lester Piggott and *Carrozza* beat *Silken Glider* by a short head to give the Queen her first Classic victory and the first royal Classic victory at Epsom since 1909. *Almeria* and *Doutelle* also contributed to an excellent season for the Queen, the former winning the Yorkshire Oaks and the Park Hill Stakes.

The following year the Queen again tasted Classic success when *Pall Mall*, a 20-1 shot, won the 2,000 Guineas, defeating the American-bred hot favourite, *Bald Eagle*.

The Queen had little luck with her home-bred horses in the 1960s, and in 1964 it was announced that she would no longer be leasing racing stock from the National Stud as it was to be for stallions only. She had, though, arranged to take a lease on Polhampton Lodge Stud in Hampshire. Captain Peter Hastings-Bass was to train there for the Queen, but he died the following year and his place was taken by his assistant Ian Balding. *Canisbay*, trained by Boyd-Rochfort and a son of *Doutelle*, was one of her best horses at this time, winning the Eclipse Stakes in 1965.

Boyd-Rochfort and Murless ceased to train for the Queen in 1968, leaving Ian Balding and Dick Hern, who had been appointed the previous year. The one horse of note was *Hopeful Venture*, trained by Murless in his last season. He won the Hardwicke Stakes at Royal Ascot and was twice successful in France, on the second occasion beating a strong field in the Grand Prix de Saint-Cloud.

This was also the year that the



PHOTOGRAPHS BY GERRY CRANHAM

Queen asked Lord Porchester (now Lord Carnarvon) to chair a committee of inquiry into her racing interests. The Queen's friendship with Porchester dated back to her early visits to Beckhampton. The committee's report suggested she needed both a racing and a breeding manager. The Royal Studs had been run by Captain Charles Moore, who advised the Queen on bloodstock until he retired in 1963, when he was replaced by Major Richard Shelley. Lord Porchester took over the role of racing manager. Michael Oswald was put in charge of the Royal Studs, positions which both still hold.

Under Moore the Royal Studs were in a healthy shape in the 1950s—King George VI's outstanding brood-mare *Feola* was still alive and, although she did not produce a foal for the Queen, three of her daughters were at the stud: *Hypericum*, *Angelola* and *Above Board*. Their most signifi-

cant offspring were *Highlight* (who was to be more important as a dam in her own right), *Aureole* and *Doutelle* respectively. In 1954 *Aureole* went to stand at Wolferton and, when he was successfully installed, the Queen brought Sandringham Stud into use as well. *Doutelle* came out of training in 1958 and went to stand there.

In the late 50s the Royal Studs became public in the sense that the resident stallions were syndicated and their strength was such that there was no room for Guineas winner *Pall Mall*, who was sold. *Aureole* was twice champion sire, in 1960 and 1961, his main progeny being Derby winner *St Paddy*, and *Saint Cresspin*, winner of the Prix de l'Arc de Triomphe. In all, his offspring won over £1 million in prize-money. *Doutelle* had a tragically short time at stud as he died in 1964 at the age of eight, after an accident in his box. During this period *Stroma* was another significant brood-mare,

The stallion *Shirley Heights*, top, at Sandringham. Above, the Derby has always eluded the Queen. Ironically this year's winner, *Nashwan*, is the son of a mare she once owned, trained by Dick Hern (in wheelchair) to whom the Queen gave notice in March.

who had originally been selected as a yearling by the Queen at the 1956 Doncaster Sales. She was the dam of *Doutelle*'s best offspring, *Canisbay*.

The Queen's next taste of Classic success came in 1974 with *Highclere*. The filly was bred by Her Majesty by *Queen's Hussar* out of *Highlight*. Trained by Dick Hern, she proved a top-class filly at three, and Joe Mercer rode a tremendous race in the 1,000 Guineas to win by inches from Pat Eddery on *Polygamy*. The Queen initially thought *Highclere* had been beaten, but a few minutes later she led in her second home-bred Classic winner.

Highclere next went for the Prix

de Diane at Chantilly and was again victorious, becoming the first filly to accomplish that double. It was a great day for the Queen, whose decision it had been to go for the French Classic. On the flight back to England, the Herns and the Mercers were contacted by the Queen's Flight with a message that Her Majesty hoped they would all come to dinner that night at Windsor Castle. The Queen greeted her "warriors", as she called them, on the doorstep and Mercer later recalled in his biography that it was "the greatest day of our lives".

The following year showed a complete reversal in fortunes. With the same number of horses in training, she won less than £8,000 (the previous year she won more than £140,000). The Queen's silver jubilee year in 1977, however, was another period of great excitement, principally due to *Dunfermline*. Bred by the Queen and out of *Strathcoma* (a daughter of *Stroma*) by *St Paddy*, *Dunfermline* was trained by Dick Hern. She won the Oaks at Epsom under Willie Carson, although a heavy cold meant that the Queen had to watch the race on television. *Dunfermline* was the first winner of the race to be bred at the Royal Studs since *La Flèche* had won the Oaks for Queen Victoria 85 years before. She went on to win the St Leger at Doncaster after a tremendous battle with *Alleged*. The Queen ended her record season with prize-money totalling £170,000. She had also started using a third trainer—William Hastings-Bass.

After the lean period in the 60s, the 70s saw a revival in fortunes at the Royal Studs. Between 1970 and 1977 the Queen had 100 Sandringham-bred yearlings go into training. *Aureole* died, aged 23, in 1973 and *Canisbay* had been sent to Italy the previous year, leaving St Leger winner *Ribero* to stand at Sandringham and, in 1975, *Bustino* came to Wolferton Stud. At the time the Queen had a strong selection of mares which included *Highclere* and *Joking Apart* (who had finished third in the 1975 1,000 Guineas) and she began sending some of them to leading American sires. At the end of the decade the 1978 Derby winner *Shirley Heights* replaced *Ribero* at Sandringham.

The 1980s have been less successful for the Queen, although in 1981 and 1982 *Height of Fashion*, a daughter of *Highclere*, won several good races including the May Hill Stakes, the Hoover Fillies' Mile and the Princess of Wales's Stakes. Hopes were high for

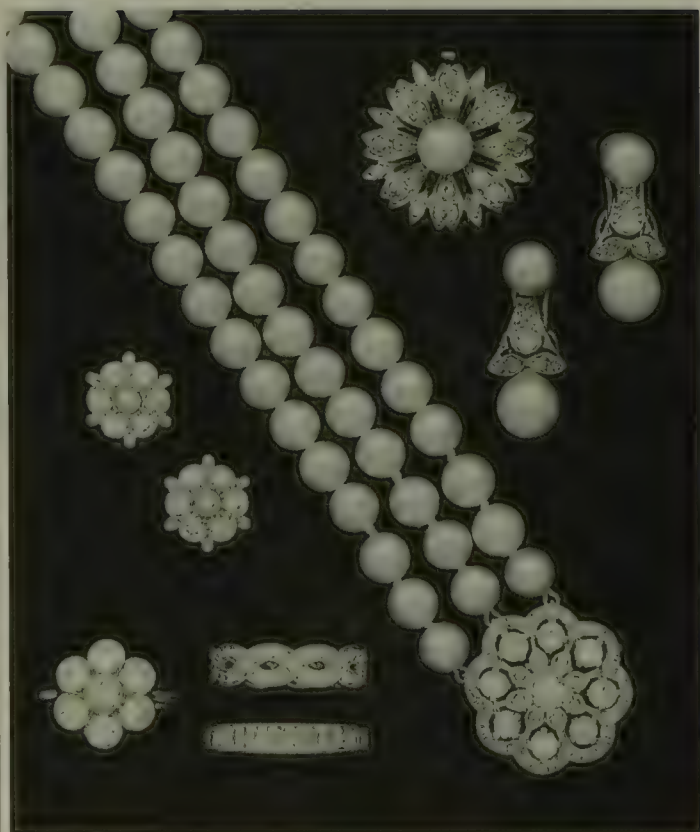
another *Highclere* product *Highbrow*, a filly by *Shirley Heights*, but she won only once as a two-year-old in 1987, although at three she was responsible for most of the Queen's prize-money despite failing to win. In 1988 the Queen won just £80,000 with 13 winners. This year she has 26 horses in training—10 with Hastings-Bass and eight each with Hern and Balding—and until June 23 had four winners from 24 runners, earning just under £17,000.

It was unfortunate that *Height of Fashion* should end up producing a Derby winner for another owner after being bred at the Royal Stud from a family the Queen had inherited from her father. However, the Queen would not have been able to spend as much on stud fees for her as did Hamdan Al Maktoum. She also had several other members of the same family at stud and so selling her to finance the purchase of West Ilsley in 1982 was probably worth while.

Bloodstock expert Tony Morris, in an article earlier this year in the *Racing Post*, pointed out that the Queen is beset by some unique problems. While everyone wills the Queen to success, many would take a dim view if she spent the same kind of money on racing as other owners do today. The operation must be self-financing and has to be maintained on strict budgets, with any forays into the yearling filly and brood-mare markets kept to a minimum.

Equally, as Morris pointed out, the fact that the Queen is, in current circumstances, not at liberty to use stallions in Ireland, home to most of the best in Europe, is a serious setback. None of the Queen's mares has been covered by any Irish-based horse since 1972, and England has only two proven Classic sires *Kris* and *Shirley Heights*. The American connection is still strong, and last year six mares were mated over there. This year the most notable mating has been that of *Highclere* and *Blushing Groom*, the sire of *Nashwan*.

Carnarvon thinks the best hope of future success lies with the American link although he is bullish about some of the recently-retired young stallions in this country, particularly top miler *Soviet Star* and Arc winner *Rainbow Quest*. He is also optimistic about the chances of some of the Queen's two-year-olds especially those with Hern: *Full Orchestra*, *Marienski* (a half-brother to *Height of Fashion*) and *Royal Archive* □



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Carrozza, above, won the Oaks with Piggott in 1957. First home-bred Oaks winner, Dunfermline, below, with Carson in 1977.

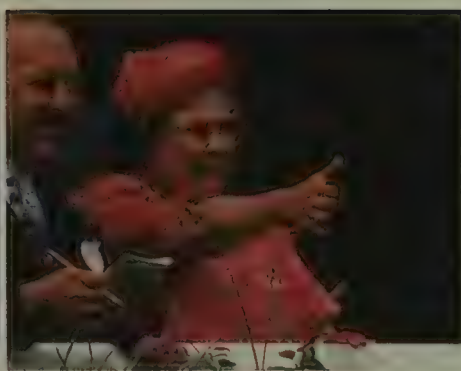
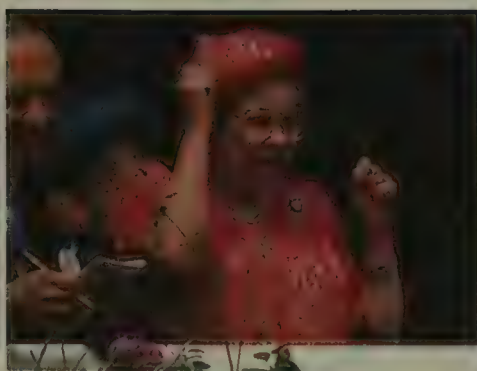


MAJOR WINNERS OWNED BY THE QUEEN

YEAR	HORSE	RACE (DISTANCE)	COURSE
1952	Stream of Light	Lancashire Oaks (1½m)	Haydock
	Gay Time*	Gordon Stakes (1½m)	Goodwood
1953	Aureole	Lingfield Derby Trial (1½m)	Lingfield
	Aureole	Cumberland Lodge Stakes (1½m)	Ascot
	Choir Boy	Royal Hunt Cup (1m)	Royal Ascot
1954	Aureole	•Coronation Cup (1½m)	Epsom
	Aureole	Hardwicke Stakes (1½m)	Royal Ascot
	Aureole	•King George VI & Queen Elizabeth Stakes (1½m)	Ascot
	Landau*	Rous Memorial Stakes	Royal Ascot
	Landau*	•Sussex Stakes (1m)	Goodwood
1955	Jardiniere*	King George V Handicap	Royal Ascot
1956	Alexander	Royal Hunt Cup (1m)	Royal Ascot
	Atlas	Doncaster Cup (2¼m)	Doncaster
1957	Carrozza*	•Oaks (1½m)	Epsom
	Almeria	Ribblesdale Stakes (1½m)	Royal Ascot
	Almeria	•Yorkshire Oaks (1½m)	York
	Almeria	Park Hill Stakes (1m 6½f)	Doncaster
	Doutelle	Lingfield Derby Trial (1½m)	Lingfield
	Doutelle	Cumberland Lodge Stakes (1½m)	Ascot
	Pall Mall	New Stakes (now Norfolk Stakes) (5f)	Royal Ascot
1958	Doutelle	Ormonde Stakes (1m 5f)	Chester
	Doutelle	John Porter Stakes (1½m)	Newbury
	Pall Mall	2,000 Guineas (1m)	Newmarket
	Pall Mall	Lockinge Stakes (1m)	Newbury
	Agreement	Doncaster Cup (2¼m)	Doncaster
	Miner's Lamp	Princess of Wales's Stakes (1½m)	Newmarket
	Pindari*	Solario Stakes (7f)	Sandown
	Restoration	King Edward VII Stakes (1½m)	Royal Ascot
	Snow Cat	Rous Memorial Stakes	Royal Ascot
1959	Above Suspicion	•St James's Palace Stakes (1m)	Royal Ascot
	Above Suspicion	Gordon Stakes (1½m)	Goodwood
	Agreement	Doncaster Cup (2¼m)	Doncaster
	Pall Mall	Lockinge Stakes (1m)	Newbury
	Pindari*	Craven Stakes (1m)	Newmarket
	Pindari*	Great Voltigeur Stakes (1½m)	York
	Pindari*	King Edward VII Stakes (1½m)	Royal Ascot
1961	Aiming High*	•Coronation Stakes (1m)	Royal Ascot
1963	Amicable	Nell Gwyn Stakes (7f)	Newmarket
1965	Apprentice	Yorkshire Cup (1½m)	York
	Apprentice	Goodwood Cup (2m 5f)	Goodwood
	Canisbay	•Eclipse Stakes (1¼m)	Sandown
1966	Gaulois	Goodwood Cup (2m 5f)	Goodwood
1967	Hopeful Venture*	Princess of Wales's Stakes (1½m)	Newmarket
	Hopeful Venture*	Geoffrey Freer Stakes (1m 5f)	Newbury
1968	Hopeful Venture*	Ormonde Stakes (1m 5f 60yd)	Chester
	Hopeful Venture*	Hardwicke Stakes (1½m)	Royal Ascot
	Hopeful Venture*	•Grand Prix de Saint-Cloud (1m 4½f)	Saint-Cloud
1970	Magna Carta	Ascot Stakes (2¼m)	Royal Ascot
	Magna Carta	Doncaster Cup (2¼m)	Doncaster
1971	Albany	Prix de Psyché (1½m)	Deauville
	Charlton	Henry II Stakes (2m)	Sandown
	Example	Park Hill Stakes (1m 6½f)	Doncaster
	Example	Prix de Royallieu (1m 4½f)	Saint-Cloud
1972	Example	Prix Jean de Chaudenay (1½m)	Saint-Cloud
1974	Highclere	•1,000 Guineas (1m)	Newmarket
	Highclere	•Prix de Diane (1m 2½f)	Chantilly
	Escorial	Musidora Stakes (1½m)	York
1976	Gilding	1,000 Guineas Trial Stakes (7f)	Ascot
1977	Dunfermline	•Oaks (1½m)	Epsom
	Dunfermline	•St Leger (1m 6½f)	Doncaster
	Tartan Pimpernel	May Hill Stakes (1m)	Doncaster
1979	Buttress	Queen's Vase (2m)	Royal Ascot
	Expansive	Ribblesdale Stakes (1½m)	Royal Ascot
1980	Church Parade	Lanson Champagne Vintage Stakes (7f)	Goodwood
1981	Height of Fashion	May Hill Stakes (1m)	York
	Height of Fashion	Hoover Fillies' Mile (1m)	Ascot
1982	Height of Fashion	Princess of Wales's Stakes (1½m)	Newmarket

The Queen is the breeder of all the horses except those marked *, most of whom were leased from the National Stud.

•Championship race



THE QUEEN'S RECORD 1988

MAJOR DICK HERN

DUKE'S LODGE (3)
 June 27 Windsor: 2nd £356.20
July 11 Windsor: 1st £1,390.90 4-5
July 18 Windsor: 1st £959 4-11
 July 29 Goodwood: unplaced
 September 7 Doncaster: 2nd £1,474
 Highbrow (3)
 May 13 Newbury: 4th (Listed) £657.50
 June 16 Royal Ascot: 2nd (Gr 2) £19,900.57
 July 2 Haydock: 4th (Gr 3) £1,925.17
 July 29 Goodwood: 2nd (Listed) £4,536
 September 7 Doncaster: 4th (Gr 2) £2,390.47
 October 8 Ascot: unplaced
 Quip (3)
 May 14 Newbury: unplaced
 May 24 Salisbury: 4th
 June 9 Newbury: unplaced
 Royal Bank (3)
 July 18 Wolverhampton: 2nd £259
 August 8 Nottingham: unplaced
 Tolerance (3)
 June 16 Royal Ascot: unplaced
September 21 Beverley: 1st £1,681.50 5-2
 October 6 Lingfield: unplaced
 Water Splash (3)
August 6 Haydock: 1st £2,343 11-2
 September 7 Doncaster: unplaced
 October 1 Haydock: unplaced
 All Saints Day (2)
 September 26 Nottingham: unplaced
 Bushranger (2)
 June 28 Newbury: unplaced
 Hall of Mirrors (2)
 September 9 Doncaster: 2nd £865
October 5 Salisbury: 1st £1,864.50 9-4
October 21 Doncaster: 1st £1,595.70 4-5
 Trying for Gold (2)
 October 13 Newmarket: unplaced

IAN BALDING

Versatile (4)
 April 12 Newmarket: 3rd £753.20
 September 2 Kempton: unplaced
 September 17 Newbury: unplaced
 October 7 Ascot: unplaced
 Bracelet (3)
 May 4 Salisbury: unplaced
August 25 Salisbury: 1st £1,952.70 11-1
 Overdraft (3)
 April 22 Sandown: unplaced
 May 7 Bath: unplaced
 June 10 Doncaster: unplaced then sold
 Red Hackle (3)
 April 26 Bath: 2nd £358.40
 May 24 Salisbury: unplaced
 June 10 York: 2nd £998
 October 1 Haydock: 2nd £1,394
 October 11 Warwick: unplaced
 Sleeping Beauty (3)
 May 2 Kempton: 3rd £392.40
 May 19 Goodwood: unplaced
July 15 Newbury: 1st £3,476.50 7-1
 August 19 Sandown: unplaced
 September 16 Newbury: unplaced
October 3 Bath: 2nd £1,218.60
 Housework (2)
 September 8 Salisbury: unplaced
September 22 Beverley: 1st £2,209.60 7-4
 October 13 Haydock: 4th
 Skipper (2)
 July 14 Kempton: 2nd £850
 August 6 Lingfield: 3rd £245.20
 August 25 Brighton: unplaced
 Stormy Reef (2)
 October 22 Newbury: unplaced
 Vitality (2)
August 12 Newbury: 1st £5,124 20-1

WILLIAM HASTINGS-BASS

Puppet Show (4)
June 22 Kempton: 1st £2,695.80 5-1
 July 28 Goodwood: unplaced
 August 29 Epsom: 4th £293.40
 September 21 Sandown: unplaced
 October 6 York: unplaced
 Timeless Land (3)
 October 25 Nottingham: unplaced
 Unknown Quantity (3)
 April 8 Kempton: 4th £259.50
 June 15 Royal Ascot: unplaced
 July 30 Newmarket: 3rd £730.80
 August 20 Sandown: 4th £400
 September 14 Yarmouth: unplaced
 October 29 Newmarket: unplaced
 Lilac Time (2)
 June 21 Pontefract: unplaced
 July 6 Brighton: unplaced
 August 5 Lingfield: unplaced
 Solemn Occasion (2)
 August 5 Newmarket: unplaced
 November 5 Doncaster: unplaced
 Starlet (2) •
October 3 Bath: 1st £1,987 12-1
November 5 Doncaster: 1st £11,452.60 5-2
 Switched On (2)
 September 29 Newmarket: unplaced
 November 1 Leicester: 4th
 Windsor Park (2)
 April 14 Newmarket: 2nd £803
 April 23 Beverley: 3rd £225

Throughout 1988 the Queen had 32 horses in training. Twenty-seven of them ran in 79 races (under her ownership), recording 13 wins, 12 seconds, 5 thirds and 9 fourth places to earn £80,018.21. Profit from a £1 level stake on all the Queen's 1988 runners is £5.46.

THE QUEEN'S RECORD 1989 TO DATE

MAJOR DICK HERN

Fair Prospect (3)
 April 14 Newbury: 2nd £1,026
 April 25 Epsom (Listed): 3rd £1,485
 Hall of Mirrors (3)
 April 14 Newbury: 4th £280
 April 29 Sandown: unplaced
 May 23 Salisbury: unplaced
 June 9 Epsom: unplaced
 Jolies Eaux (3)
 April 15 Newbury: unplaced
 May 11 Sandown: unplaced
 May 29 Chepstow: unplaced
 All Saints Day (3)
June 19 Brighton: 1st £1,510 7-4

IAN BALDING

Housework (3)
 April 14 Newbury: unplaced
 May 26 Pontefract: unplaced
 Stormy Reef (3)
 April 14 Newbury: unplaced
 June 19 Wolverhampton: 4th
 Vitality (3)
 April 22 Ascot: unplaced
 June 14 Newbury: unplaced
 Hard to Get (2)
 June 15 Newbury: unplaced
 Intrigue (2)
 May 12 Lingfield: unplaced

WILLIAM HASTINGS-BASS

Unknown Quantity (4)
June 3 Lingfield: 1st £9,162 11-1
 Windsor Park (3)
 May 12 Beverley: unplaced
 May 31 Brighton: unplaced
 Switched On (3)
June 19 Wolverhampton: 1st £1,786 20-1
 Piquant (2)
 May 1 Kempton: 3rd £306
May 15 Hamilton: 1st £1,408 9-4

To June 23: 24 runs, 4 wins, 1 second, 2 thirds, 2 fourths. Total earnings: £16,963. Level stakes profit: £15.

ROYAL DRESSING DOWN

A democracy of style is emerging as the younger members of the royal family relax some traditional fashion rules and show their personal flair. The Princess of Wales's perky baseball cap started a trend that has been enthusiastically followed, writes Suzy Menkes.

Queen Victoria was once accused of preferring a bonnet to a crown. But what would those eminent Victorians have made of Diana's baseball cap?

The Princess of Wales, born to a tiara, and married to England's future king, has exchanged her diamond diadem for a perky cap. She peeks out from under it as she takes Prince William to school or joins the family at polo. It is, as the Victorians would have said, "most becoming".

It also marks a rite of passage in royal dressing, for Diana is leading the entire younger generation of the family in a democracy of style. Where once the conventions of a royal wardrobe were set as firm as the stone walls of Balmoral, the future Queen is deliberately dressing as a Princess of the people—wearing jeans and trainers, bomber-jackets, shorts, leather trousers, and that funky baseball cap.

In her official role she continues to appear in discreet, tailored outfits, silk dresses or grand ball gowns, but increasingly she is letting her private and personal wardrobe go public.

Many of the younger members of the royal family lead lives that are essentially private. Lady Sarah Armstrong-Jones may happen to have "the Queen as an aunt", as Princess Margaret puts it, but when she dashes off to art school in over-size overcoat, long skirt, boots and big sweater, she is dressing appropriately for her current life. The daughter of the Duke and Duchess of Kent, Lady Helen Windsor (whose grandmother was the fashionable Princess Marina), dresses likewise in easy, arty clothes. Only when the girls dress up—as for the Queen's 60th birthday celebrations or for family weddings and christenings—do they seem a part of the tiara team.

For the Duchess of York, and especially for Diana, things are quite different because hovering photographers mean that they are perpetually in the public eye. When Diana was snapped in a South Kensington news leaving a bridge party, her detective stepped in to prevent the Princess from being photographed in satin bomber-jacket, tight purple velvet trousers, and boots.

The Princess of Wales was given her jaunty cap on the royal tour of Canada in 1986. Its insignia is of the Riwet Carna—a patrol vessel of the Canadian Mounted Police, named after a Commissioner of the Mounties. Diana wore it as a fashion item at a polo match, above left. It went public in April, right, when the Princess, wearing the blue cap with a dark green tweed jacket, her tennis track suit and tan cowboy boots, dropped Prince Harry off at his kindergarten in Notting Hill Gate.

Left, the Princess wears a divided skirt—in the tradition of colonial bermuda shorts—with formal dark tights and shoes, and a cable-knit sweater from American designer Ralph Lauren, a royal favourite for casual clothing. Her sapphire and diamond ear-rings are a reminder of her royal status.



At that time the Princess of Wales was still making a rigorous divide between her personal and official wardrobes, wearing dainty, silk outfits by day, swishing gowns at night, and thoroughbred, casual skirts and sweaters off duty. But from the start she had a different and more fashion-conscious outlook.

The royal rule for country clothes seems to be that they should cover the knees, conceal the body and be in colours that would not frighten the horses. For the Queen, and for her mother before her, that has meant a twin set and tweed skirt or kilt—something that royal girls were brought up to. Significantly, Princess Anne has ruptured that tradition, by putting her daughter, Zara, in rough-and-tumble clothes.

The brand-new Princess of Wales appeared on honeymoon at Balmoral in a hot pink Peruvian woolly with trousers. The sweater set a pattern for the dashing knits—one with a koala bear, another with a posse of polo players—that she has worn. The trousers broke the mould, for Diana's greatest contribution to casual dressing has been to make trousers—from cords to blue jeans to dungarees to leather pants—acceptable as part of royal dressing. In this she is following not just her own generation of modern women, but her own mother, Frances Shand Kydd, who is more likely to be seen at her Scottish home in blue denim than in porridge-coloured tweed.

Only in this eighth year of her marriage has Diana had the confidence to be seen in public in the clothes she has always kept for private occasions, daring to arrive on the school steps with her elder son Prince William, both of them in knee-length shorts.

Her wardrobe now falls into four separate parts: the grand evening gowns that she wears for what Prince Charles calls "dressing up and queening it"; the slim, business-like suits for her burgeoning charity work; the mix-and-match separates or sporty clothes that suit her role as a young Kensington mother; and the wilder, pop-star clothes and accessories that draw the attention.

The more formal part of the wardrobe is created by establishment designers, mainly Catherine Walker of the Chelsea

The Duchess of York has followed the Princess of Wales's lead in wearing trousers in public. She also sports a peaked baseball cap, above right, and high-fashion sunglasses. Sarah's contributions to casual dressing have included the leather flying jacket, as well as the fishing jacket and the Davy Crockett fur bandeau, right.





PHOTOGRAPH BY ANWAR HUSSEIN



Changing generations of royal style, left. The Queen prefers the traditional padded jacket and tweed outfit in quiet country colours based as always on a skirt, with a silk headscarf. The Duchess of York follows the lead of the Princess Royal, with blouson jacket, jeans and boots.

Above, Sarah and Diana both bought the same chintz-patterned trousers from Ralph Lauren, showing a shared taste for modern casual clothes.



PHOTOGRAPHERS INTERNATIONAL



PHOTOGRAPHERS INTERNATIONAL



Lady Sarah Armstrong-Jones, the 25-year-old daughter of Princess Margaret, leads a private life studying at art school. In her everyday wardrobe, above left and left, are baggy, oversized coats, jackets and trousers, and big, cheerful satchel bags.

Above, Lady Sarah dresses up in a bustled evening gown from court dressmaker Belville Sassoon to attend the 60th-birthday celebrations of her aunt—the Queen.



Design Company and Victor Edelstein, with a sprinkling of other society dress-maker names. The clothes are selected at the beginning of each season during brisk 20-minute appointments, followed by fittings at Kensington Palace. The bill for this collection is paid by the Treasury from the Civil List.

The private wardrobe is not just different in kind; it is also paid for quite separately out of Charles's Duchy of Cornwall income. Diana therefore tends to shop for it as any young wife of a well-off husband, going to Harrods to pick suitable skirts and sweaters, or her favourite baseball jacket by the middle-market German firm Mondri. Like her husband she orders crisp cotton shirts from Turnbull and Asser of Jermyn Street. She shops around at men's stores such as the young fogey emporium Hackett, Paul Smith in Covent Garden and the preppy American Ralph Lauren. From them she chooses classics with a twist: her striking tuxedo outfits for evening wear, a brocade waistcoat, a cricket sweater with flower-bordered neckline.

But there are also the impulse buys and fun clothes: spotted socks, the sweat-shirt patterned with bees worn on the Scilly Isles holiday; flowered chintz jeans; stockings decorated with bows; chunky, patterned shoulder bags; drain-pipe pants in scarlet leather.

"I enjoy bright colours," says Diana, who has an active sports life, swimming daily at the Buckingham Palace pool in a selection of graphically-patterned swimsuits, jogging in bermuda shorts or track-suit, or playing tennis with friends at the Vanderbilt Club in west London. The informal clothes are an outward symbol of her determination to break with royal protocol by visiting restaurants and shops—something that the Queen herself, brought up as heir to the throne since she was 10 years old, has never been able to envisage.

To some courtiers the populist approach has inherent dangers. Queen Victoria expressed them to the future Edward VII in 1851.

"We do expect that you will not wear anything extravagant or slang," she wrote. "Not because we don't like it, but

because it would prove a want of self-respect and be an offence against decency, leading, as it has often done before in others, to an indifference to what is morally wrong."

Edward VII became a *bon boulevardier*, ladies' man and dandy, despite his mother's exhortations to turn his back on fashion. But he had the good fortune to be born at a time when royal princes were two a sovereign. His elegant wife, Queen Alexandra, also created her own personal style. It was based partly on the jewel-laden gowns of European royalty, but also on the first "tailor-mades" for women—two-piece jackets and skirts that brought daytime fashion into the fusty court.

Diana, Princess of Wales, has had to forge a sartorial way in a modern world. With her model-girl figure, natural grace and taste she has followed her own fashion path. Sarah has taken her sister-in-law and best friend as a role-model, often breaking unwritten rules where Diana might bend them: the Princess of Wales wore a black leather skirt for a private visit to *The Phantom of the Opera*; Sarah wore a black leather suit for a children's charity. Diana wore a Chanel outfit in Paris in homage to French fashion; Fergie flips across the Channel to be dressed by Yves Saint Laurent. They share a taste for Ralph Lauren's casual clothes and bought his identical, flower-patterned trousers.

A fine line exists between royal pomp and parody. The Queen has paid a compliment to a host country by having maple-leaf embroidery on a ball gown for a state visit to Canada. Diana has interpreted that same idea with fashion dash in an *olé* outfit for a visit to Spain. The Duchess of York has hung a maple leaf in her hair and greeted Hollywood with crossed LA hat-pins.

When Diana wears a hat, however deliciously frivolous, on a public occasion it is for a serious purpose: to fulfil the function of royalty to "see and be seen", and to carry on her head a vestigial tribal head-dress, a lingering shadow of a royal crown. The future Queen's baseball cap is for fun, for private, but never for the real, royal world □



Lady Helen Windsor is a classic beauty, like her mother the elegant Duchess of Kent, above left, and she dresses in formal evening style, with her hair drawn back, for the grand royal occasions.

In her private life Lady Helen was captured, left, on the morning of her 25th birthday in April, wearing a warm, military-style overcoat, carrying a capacious tan shoulder-bag, and with her long hair worn more casually.

QUOTES, JOKES AND ROYAL SNUBS

From the days of Boudicca stories of royalty form a thread through the narrative history of Britain. Elizabeth Longford collected some for *The Oxford Book of Royal Anecdotes* (Oxford University Press, £15), from which this selection is taken. Illustrated by David Hughes.

KING HAROLD

William of Malmesbury describes the onset of the Battle of Hastings in 1066:

"The courageous leaders mutually prepared for battle, each according to national custom. The English, as we have heard, passed the night without sleep, in drinking and singing, and, in the morning, proceeded without delay towards the enemy; all were on foot, armed with battle-axes, and covering themselves in front by the junction of their shields, they formed an impenetrable body, which would have secured their safety that day, had not the Normans, by a feigned flight, induced them to open their ranks, which till that time, according to their custom, were closely compacted. The king himself on foot, stood, with his brother, near the standard in order that, while all shared equal danger, none might think of retreating. This standard William sent, after the victory, to the pope; it was sumptuously embroidered, with gold and precious stones, in the form of a man fighting.

"On the other side, the Normans passed the whole night in confessing their sins, and received the sacrament in the morning: their infantry with bows and arrows formed the vanguard, while their cavalry, divided into wings, were thrown back. The Earl, with serene countenance, declaring aloud that God would favour his as being the righteous side, called for his arms, and presently, when, through the hurry of his attendants, he had put on his hauberk the hind part

before, he corrected the mistake with a laugh, saying, 'My dukedom shall be turned into a kingdom'. Then beginning the song of Roland, that the warlike example of that man might stimulate the soldiers, and calling on God for assistance, the battle commenced on both sides."

Henry of Huntingdon reports on the battle:

"Harold had formed his whole army in close column, making a rampart which the Normans could not penetrate. Duke William, therefore, commanded his troops to make a feigned retreat. In their flights they happened unawares on a deep trench, which was treacherously covered, into which numbers fell and perished. While the English were engaged in pursuit the main body of the Normans broke the centre of the enemy's line, which being perceived by those in pursuit over the concealed trench, when they were consequently recalled most of them fell there. Duke William also commanded his bowmen not to aim their arrows directly at the enemy, but to shoot them in the air, that their cloud might spread darkness over the enemy's ranks; this occasioned great loss to the English. In this attack the greater part were slain; but the remainder, hewing away with their swords, captured the standard. Meanwhile, a shower of arrows fell round King Harold, and he himself was pierced in the eye. A crowd of horsemen now burst in, and the King, already wounded, was slain."

KING WILLIAM I

Henry of Huntingdon on the making of the New Forest:

"He wrung thousands of gold and silver from his most powerful vassals, and harassed his subjects with the toil of building castles for himself. If any one killed a stag or a wild boar, his eyes were put out and no one presumed to complain. But beasts of chase he cherished as if they were his children; so as to form the hunting ground of the New Forest he caused churches and villages to be destroyed, and, driving out the people, made it an habitation for deer."

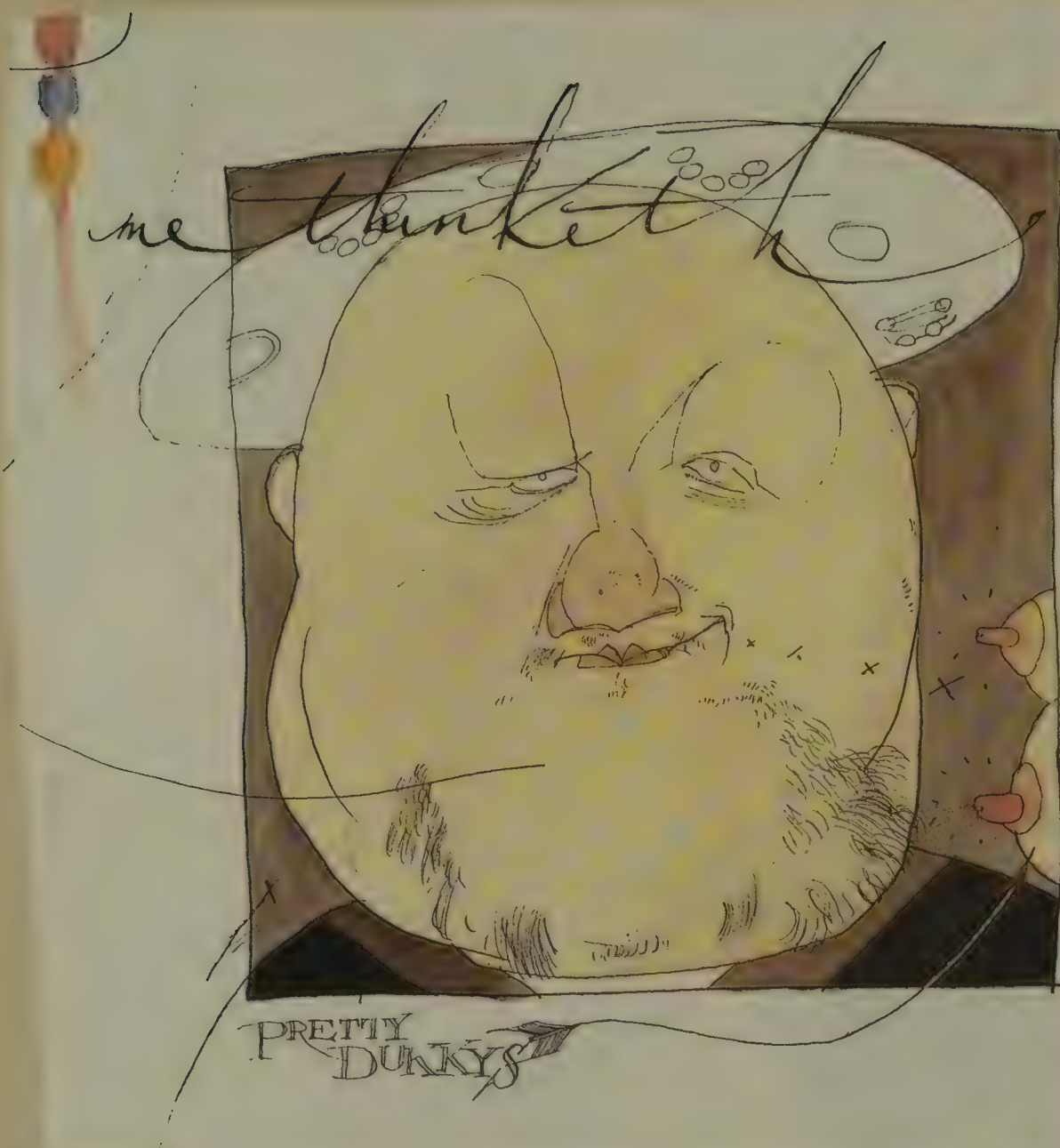
From *The Anglo-Saxon Chronicle* on William's success in keeping order:

"Among other things we must not forget the good order he kept in the land, so that a man of any substance could travel unmolested throughout the country with his bosom full of gold. No man dared to slay another, no matter what evil the other might have done him. If a man lay with a woman against her will, he was forthwith condemned to forfeit those members with which he had disported himself."



QUEEN ELIZABETH I

John Aubrey tells the story of the Earl of Oxford who "making of his low obeisance to the Queen, happened to let a fart at which he was so abashed" that he left the Court and travelled abroad for seven years. When he finally plucked up the courage to return Queen Elizabeth welcomed him with the words "My Lord, I had forgot the fart."



KING HENRY VIII

A love letter from the King to Anne Boleyn, his ill-fated second wife and mother of Elizabeth I:

"Mine own sweetheart, these shall be to advertise you of the great elengenes [loneliness] that I find here since your departing, for I ensure you methinketh the time longer since your departing now last than I was wont to do a whole fortnight: I think your kindness and my fervents of love causeth it, for otherwise I would not have thought it possible that for so little a while it should have grieved me, but now that I am coming toward you methinketh my pains been half released. . . Wishing myself (specially an evening) in my sweetheart's arms, whose pretty dukkys [breasts] I trust shortly to kiss. Written with the hand of him that was, is, and shall be yours by his will. H.R."

John Stow's account of the execution of Anne, which took place on Tower Green at 8am on May 19, 1536:

"All these being on a scaffold made there for the execution, the said Queen Anne said as followeth: 'Masters, I here humbly submit me to the law, as the law hath judged me, and as for mine offences . . . God knoweth them, I remit them to God, beseeching him to have mercy on my soul; and I beseech Jesu save my Sovereign and master the King, the most goodliest and gentlest Prince that is, and long to reign over you,' which words she spake with a smiling countenance: which done, she kneeled down on both her knees, and said, 'To Jesu Christ I commend my soul', and with that word suddenly the hangman of Calais smote off her head at one stroke with a sword: her body with the head was buried in the choir of the Chapel in the Tower."



QUEEN VICTORIA



KING GEORGE V

Kenneth Rose on the King's dying words:

"It has been alleged that when he again lay gravely ill one of his doctors sought to soothe a restless patient with a whispered, 'Cheer up, Your Majesty, you will soon be at Bognor again.' To this the King is said to have replied, 'Bugger Bognor', and instantly expired. The tale carries a certain plausibility. The King was always emphatic in his language, not least when being fussed by his medical advisers. There is, however, a happier variant of the legend which rests on the authority of Sir Owen Morshead, the King's Librarian. As the time of the King's departure from Bognor drew near, a deputation of leading citizens came to Craigwell to ask that their salubrious town should henceforth be known as Bognor Regis. They were received by Stamfordham [private secretary] who, having heard their petition, invited them to wait while he consulted the King in another room. The sovereign responded with the celebrated obscenity, which Stamfordham translated for the benefit of the delegation. His Majesty, they were told, would be graciously pleased to grant their request."

KING EDWARD VIII

Letter to Mrs Wallis Simpson, written on board HMS *Faulknor* at 1am on July 23, 1935, during a naval review:

"Wallis—A boy is holding a girl so very tight in his arms tonight. He will miss her more tomorrow because he will have been away from her some hours longer and cannot see her till Wed-y night. A girl knows that not anybody or anything can separate WE—not even the stars—and that WE belong to each other for ever. WE love each other more than life so God bless WE. Your David."

QUEEN ELIZABETH THE QUEEN MOTHER

Replying to a Boer who said he could never quite forgive the English for having conquered his country, the Queen replied, "I understand that perfectly. We feel very much the same in Scotland."

QUEEN ELIZABETH II

At one of the luncheon parties at Buckingham Palace, Hugh Scanlon of the Trades Union Congress sent a piece of his roast potato flying off his plate on to the carpet. A royal corgi strolled over to it, gave it a sniff and stalked away. "It's not your day, Mr Scanlon, is it?" said the Queen.

THE PRINCESS ROYAL

"When I appear in public people expect me to neigh, grind my teeth, paw the ground and swish my tail," Princess Anne once said. At a dinner party, the story went, she talked to one of her neighbours about horses throughout the entire meal, utterly ignoring the man on her left. At last she turned: "Could I have the sugar please?" The slighted man put two lumps on the palm of his hand and held them out to her □

KING EDWARD VII

Christopher Hibbert on the perils that await those who misguidedly indulge in over-familiarity with the royals:

"When a newcomer to the Prince's circle mistook the nature of its atmosphere for a tolerance of familiarity and called across the billiard table after a bad shot, 'Pull yourself together, Wales!', he was curtly and coldly informed that his carriage was at the door. Similarly, when another of his guests, Sir Frederick Johnstone, was behaving obstreperously late

at night in the billiard room at Sandringham and the Prince felt obliged to admonish him with a gentle reproachful 'Freddy, Freddy, you're very drunk!', Johnstone's reply—made as he pointed to the Prince's stomach, rolled his r's in imitation of his host's way of speaking and addressed him by a nickname not to be used in his presence—'Tum-Tum, you're verrry fat!' induced the Prince to turn sharply away and to instruct an equerry that Sir Frederick's bags were to be packed before breakfast."

A sepia-toned illustration of the Tower Bridge in London. The bridge's two massive stone towers are prominent, connected by a network of suspension cables. In the foreground, a large steamship is docked at a pier on the left, with several smaller boats and barges in the river. The scene is set in a wide view of the River Thames, with the city skyline visible in the background under a hazy sky.

A sepia-toned photograph of a busy street scene in London. In the foreground, a wide street is filled with numerous people and horse-drawn carriages. A large, ornate bridge with intricate metalwork spans the street. In the background, a tall, pointed church spire rises above the city skyline. The image has a vintage, historical feel.

A black and white photograph showing a busy street scene. In the foreground, a large crowd of people is walking across the street. On the left, a vintage car is partially visible. In the background, there is a large, multi-story building with a prominent arched entrance and a tall chimney. The scene appears to be from the early 20th century.

A sepia-toned photograph of a large, ornate building with many windows, likely a government or institutional structure. A tall, slender tower or spire rises from the right side of the building. In the foreground, a small boat with a sail is visible on the water.

A black and white photograph showing a horse-drawn carriage, possibly a hearse or a formal coach, being pulled by a team of horses. Several people are seated in the carriage, and a large crowd of people is gathered around, watching the procession. The scene appears to be outdoors on a street or in a public square.

ILN/R/89

COUNTING THE JEWELS

For the first time the crown jewels have been the subject of full-scale scholarly research. A new catalogue raisonné examines their history and construction, their role in the coronation service and even provides a gemmological analysis of the precious stones. Lora Savino talks to Shirley Bury, one of the catalogue's contributors, about some of her intriguing findings.

"Holy mackerell!" exclaimed the American standing beside me in the gloom. "Will ya look at that, the Star of Africa!" His reaction to the world's largest cut diamond—some 530 carats and about the size of a hen's egg—was probably fairly typical of visitors to the Jewel House at the Tower of London. Invariably the assembled crowds, sceptres, swords and other regalia draw similar gasps from parties of schoolchildren and flashing brilliantly against backgrounds of red and blue plush, the crown jewels have enormous popular appeal.

Though not immune to their glamour, Shirley Bury, a former Keeper of Metalwork at the Victoria & Albert Museum and a member of the Society of Antiquaries, has a more academic interest in the jewels. "For the light they cast on taste, on the evolution of the monarchy and on coronation practice they are supremely important," she says. Chatting to me

over tea at the Grosvenor House Hotel, where she had just finished vetting jewellery for the Grosvenor House Antiques Fair, she described her work as one of seven experts who are compiling a new *catalogue raisonné* of the crown regalia.

Although there have been many publications of differing reliability on the crown jewels, this catalogue will be the fullest and most scholarly study ever undertaken. Edited by Claude Blair and produced under the aegis of the Royal Collection Department whose director, Sir Geoffrey de Bellaigue, did much to get the project off the ground, the catalogue is designed to be the definitive work on the subject. "We feel it will be a complete reference work on the crown jewels," says Marcus Bishop, registrar of the Royal Collection, "on their construction and development, and a proper treatise on their use." It covers some 250 items of regalia from the Jewel House and a few related pieces from the Museum of London. Also included is the

George IV State Diadem which is kept at Buckingham Palace and worn by the Queen every year to the State Opening of Parliament. It must be the most familiar of the jewels as the Queen is shown wearing it on postage stamps.

Because of the catalogue's official status, the contributors have been given unprecedented access to records kept in the Lord Chamberlain's Office and to the jewels themselves. "This is the first time outside authors have actually been allowed to handle the pieces and to see them in their dismantled form," says Marcus Bishop. "Anyone who has written about the crown jewels before has only been able to go and look at them through the glass, which is hopeless." This opportunity for close examination enabled Shirley Bury to discover exactly how the jewels had been constructed. In the case of the Sceptre with the Cross, for example, she was able to see how the head had been altered to receive the Star of Africa in 1910.

STYLING: GUY PEARSON/OF THE GENTLEMAN OF THE ROYAL COLLECTION



Direct access also meant that a new series of photographs could be taken, illustrating interesting aspects of the jewels covered in the text and showing side and back views. For the first time, too, there was a detailed gemmological survey of the precious stones. A team led by Alan Jobbins, a former Keeper of Minerals at the Geological Museum, brought specialised equipment into the Jewel House to photograph the principal gems—including the Koh-i-Noor and the two Stars of Africa—and to examine them minutely for flaws and impurities. This scientific analysis will complement the catalogue's historical surveys.

Time with the regalia was strictly limited, however. The contributors and photographers were able to work in the Jewel House for only a week or so each year—during the four-week period when it closed for the regalia to be cleaned. As a result the photography took four years to complete, and Marcus Bishop believes that limited access to the

jewels is one reason why a comparable catalogue has never before been attempted. With much editing and design still to be done, he hopes the catalogue will be published in October, 1990 or, at the latest, by the spring of 1991.

Even research independent of the Jewel House has been laborious. Shirley Bury, who covers the history of the regalia from the Restoration of Charles II in 1660 to the present day, took three years to complete her studies. With the combined talents of a private detective and an expert archivist, she consulted documents from many sources including the Public Record Office, the Lord Chamberlain's Office, the British Library, the London Library and the library of the Society of Antiquaries. "The business of unravelling and comparing the documentary evidence with the few published illustrations that are reliable and with the physical evidence of the objects, that was the real problem," she explains.

Lack of documentation means that

The principal items of coronation regalia.

Back row, left to right, the Sovereign's Orb, St Edward's Crown, the Ampulla and the Anointing Spoon.

Middle row, the armills, the Sceptre with the Dove, the jewelled State Sword and the golden spurs. Front, the coronation ring and the Sceptre with the Cross.

much of the regalia's history remains a mystery. Mrs Bury points out that Queen Anne and the four King Georges who followed her had a particular penchant for large, white diamonds which they would hire from the crown jewellers to adorn their coronation regalia. "Where did they hang the things on the sceptres, for example?" she asks. "Did they take the existing decoration off and put a special mount on? This kind of problem is insoluble, all you can do is suggest the possibilities."

The 20th century has its puzzles too. For instance, did Queen Mary, consort of King George V, wear a circlet on her



PHOTOGRAPH SHULTON PICTURE LIBRARY

way to Westminster Abbey for the coronation in June, 1911? It was traditional for Queen consorts to wear circlets, and the practice, Shirley Bury explains, was laid down in the *Liber Regalis* or "Royal Book"—a 14th-century manuscript, kept at the Abbey, which codifies coronation procedure. But if Mary wore a circlet she must have taken it off before entering the Abbey because Mrs Bury can find no evidence of one. "In the first photograph that was taken inside the Abbey at the start of the coronation service," she says, "she's sitting in the Chair of State. She's just a blob, with thousands of blobs nearby, but I feel sure that if she had been wearing a jewelled circlet it would have been picked up in the picture. So she appears not to have done so, and for a woman of tradition I can't work this out."

The mysteries surrounding the crown jewels may be insoluble, but Shirley Bury has done much to dispel the various myths and misconceptions which have grown up around them. Many mistakes were perpetrated in the privately-printed guides sold to visitors to the Tower in the 18th and 19th centuries. She has studied surviving guides and says: "What I've tried to do is track the evolution of the myths." One error she discovered concerned the designation of Mary of Modena's crown. This was made for James II's second wife, for the

Left, Edward VII and Queen Alexandra in coronation regalia in 1902 and, right, George V and Queen Mary in 1911.

The Imperial State Crown worn by Edward VII was remodelled for George V.

Both consorts' crowns were originally set with the Koh-i-Noor; Queen Alexandra's was given to the Museum of London and Queen Mary's is in the Tower.

coronation of 1685, and along with Mary of Modena's diadem, or circlet, is now in the Tower, set with crystals and cultured pearls. "Mary of Modena's crown, which was almost certainly adapted for use by Mary II and then Queen Anne, was known for some time in the 18th and early 19th centuries as Queen Anne's crown," she explains. But the desire to endow the jewels with greater antiquity than they possessed soon led to further confusions and before long, says Mrs Bury, the crown "began to be called Anne Boleyn's crown".

Similar mistakes about the regalia were being published even in the early 18th century—little more than 40 years after the objects had actually been made. A guide for visitors printed in Queen Anne's reign stated that St Edward's Crown had been used to crown all English monarchs "ever since Edward the Confessor's time". In fact, with a few exceptions, the regalia in the Jewel House dates back only to 1661. Earlier

crown jewels, used up to the coronation of Charles I, had been destroyed under Cromwell; his Parliamentary Commissioners had sold off the gems and sent the gold to the Mint to be melted down into coin. The Restoration of the monarchy meant new regalia had to be made for the coronation of Charles II in 1661.

Shirley Bury concedes that part of St Edward's Crown, or at least some of the gold used in it, might have come from a pre-Restoration crown, but she is not able to make any more definite claims for its history. What is known for certain, however, is that the Crown has been permanently set with stones only since the coronation of George V in 1911. Before that time, as with many crowns that were used just once in a reign, it boasted real gems only at coronations. The stones were supplied on hire by the crown jeweller—usually at four per cent of their total valuation—and returned after the ceremony. The Crown was then re-set with paste or crystals for display purposes. As Shirley Bury points out, it is very unlikely that the same group of stones would be provided over the years, and so a crown set with hired gems would look quite different on each occasion it was used.

The Queen Anne guide to the regalia also states that the Anointing Spoon and the Ampulla "are great pieces of antiquity". The Spoon, used for anointing the sovereign, is definitely medieval—it



Above, Shirley Bury, one of seven experts to contribute to the new catalogue. Much of her work has been to trace and dispel some of the myths surrounding the jewels. Left, the Queen photographed by Cecil Beaton shortly after her coronation on June 2, 1953. Sitting in front of a photographic backdrop of Westminster Abbey, she wears the Imperial State Crown and holds the Sovereign's Orb and the Sceptre with the Cross.

dates from the 12th century—but the same cannot be said of the Ampulla, the eagle-shaped gold phial in which the oil is kept. Having found a very similar 17th-century eagle salt, Shirley Bury claims the Ampulla dates from 1660-61.

"I've made it entirely baroque," she says, dismissing a theory—put forward in many studies, including the guide now on sale at the Tower—that the eagle's head has a 14th-century screw-thread and is therefore much older than the body. "It's entirely of a piece," she argues. "The head fits. The feathers are chased down from the head and on to the body." But she can see how the screw-thread theory, first promoted in the late 19th century, might have arisen: "The inside of the Ampulla possibly hadn't been seen for years, and so the oil had probably stuck all over the thread making it look infinitely older."

Following the anointing of the sovereign, for which the Ampulla and Spoon are used, the next stage in the coronation,

before the actual crowning, is the investing of the ornaments. These include the armills, or bracelets, the orb, sceptres and coronation ring. Shirley Bury confirms the well-documented story that the then crown jewellers, Rundell, Bridge & Rundell, made Queen Victoria's coronation ring for the wrong finger: for her little finger rather than the fourth finger of her right hand. The mistake occurred as a result of confusion over the finger count. The medieval method, followed by the *Liber Regalis*, counts the thumb as the first finger, but the modern method, followed by Rundells, discounts the thumb. At the ceremony on June 28, 1838, the Archbishop insisted on forcing the ring on to the correct (fourth) finger, probably feeling that the Queen would not otherwise be properly consecrated. But it was said to have caused Victoria a great deal of pain and to have taken several hours and much ice to remove.

Obviously it is essential for the regalia to be well-fitting and comfortable.

"Crowns have to be made to fit," says Shirley Bury. "They're hats, and in the days of soothsayers everybody was very willing to prognosticate trouble if the crown wobbled on the royal head or fell off or something." Indeed the history of many crowns is one of re-making and re-modelling to meet the needs of individual monarchs. Most recently, for example, the Imperial State Crown was altered for the coronation of Queen Elizabeth II in June, 1953: the shape of the arches was changed to reduce the height of the crown by an inch, making it look rather more graceful and compact. It is possible that more alterations will be necessary for the Prince of Wales when he is crowned King Charles III, although Mrs Bury points out that these need not be structural: "You can do a great deal," she says, "through padding the cap."

At Charles's coronation too, the Princess of Wales, as consort, will need a crown of her own. Will she wear one of her predecessors'—the Queen Mother's striking Art Deco crown, perhaps, made in 1937 and set, in front, with the Koh-i-Noor diamond? Or will she choose to have a new crown made? "Well, there's been a 20th-century tradition of the Queen Consort's crown being new," says Shirley Bury. "But this was because there was only Mary of Modena's crown, which had become an antique and they didn't feel like pulling it apart." □

Prince Charles, scourge of Modern Movement architects and architecture, added weight to his attack in the past year by taking to the television screen. On former occasions he directed his comments to the architects and developers themselves, as at the Mansion House when he declared that "large numbers of us in this country are fed up with being talked down to by the existing planning, architectural and development establishment" and earlier, at Hampton Court, when he said that for far too long "some planners and architects have consistently ignored the feelings and wishes of the mass of ordinary people in this country". On television he addressed himself more directly to the public and, according to subsequent opinion polls, struck a note the public wanted to hear, and one which he will be amplifying later this year in a book based on the programme.

He has also promised to keep on speaking out on issues he cares about (which certainly include the built environment), even if some people think of him as a crank. In an interview with Selina Scott for CBS television in America the Prince said he was not going to stop talking about the environment just because it had become a political issue. "I'm going to go on even more," he said, "because now at last there's an audience."

There is, and the Prince of Wales has played the lead in creating it. After the showing of the BBC *Omnibus* programme on television last October he received more than 3,000 letters supporting his criticisms of modern architecture. During the 75-minute programme, called *A Vision of Britain*, he was seen travelling across the country drawing particular attention to some of the buildings which he thought had inflicted terrible damage on parts of Britain's unique townscape. Birmingham and London were two cities he felt uncommonly gloomy about, recalling that when he went to Birmingham to look at new plans for that city he said (choosing his words to be as inoffensive as possible) that they seemed "an unmitigated disaster". On a boat travelling down the Thames he reflected that the London that evolved after the Great Fire took 300 years to build, but took about 15 years to destroy. "What was rebuilt after the war has succeeded in wrecking London's skyline," he mused. Some of the buildings criticised by the Prince are illustrated here, together with a few which have found royal favour.



ENVIRONS OF
ST PAUL'S:

6

THE LACK OF SENSITIVITY ABOUT THE IMMEDIATE SURROUNDINGS OF ST PAUL'S IS EXTRAORDINARY. I FIND IT SO HARD TO UNDERSTAND WHY PEOPLE DID NOT FEEL IT IMPORTANT TO THINK ABOUT HOW BEST TO COMPLEMENT WREN'S MAGNIFICENT CATHEDRAL WITH BUILDINGS THAT HARMONISED WITH IT RATHER THAN SCREAMED AT IT.

9

VIEW OF ST PAUL'S FROM THE THAMES:

6

THE NEW ARCHITECTURE HAD A DEVASTATING EFFECT ON THE CENTRE OF LONDON... A BIT FARTHER DOWN RIVER THE POST-WAR PLANNERS ALLOW YOU A GLIMPSE OF ST PAUL'S.

9



CHARLES'S BLOTS

ON THE CITYSCAPE

THE NATIONAL THEATRE
ON THE SOUTH
BANK.

6
A CLEVER WAY OF
BUILDING A
NUCLEAR POWER
STATION IN
THE MIDDLE OF LONDON
WITHOUT
ANYONE OBJECTING.



THE CASCADES
APARTMENT
BUILDING ON THE ISLE
OF DOGS.

6
I THINK IT'S
INAPPROPRIATE
RIGHT ON THE EDGE OF
THE RIVER
THE EDGE OF THE RIVER
SHOULD BE
MORE SACROSANCT

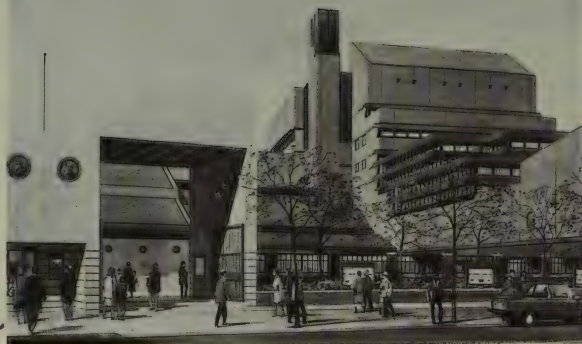
MONDIAL HOUSE,
QUEEN VICTORIA STREET.

6
THAT IS REDOLENT OF A
WORD
PROCESSOR TO ME, AND I
DON'T SEE
THAT PEOPLE
PARTICULARLY
WANT TO LIVE LOOKING
AT A WORD
PROCESSOR WHEN THEY
HAVE TO LIVE
WITH THEM ALL THE
TIME THEY
ARE WORKING.



NEW BRITISH LIBRARY.
UNDER
CONSTRUCTION AT
ST PANGRAS.

6
HOW CAN YOU EVEN TELL
THAT IT IS A
LIBRARY? IT HAS NO
CHARACTER
TO SUGGEST THAT IT IS A
GREAT PUBLIC
BUILDING. THE READING
ROOM LOOKS
MORE LIKE AN ASSEMBLY
HALL OF AN
ACADEMY FOR SECRET
POLICE.



CANARY WHARF, ISLE OF DOGS:

6
WHY DOES IT HAVE TO BE QUITE SO HIGH?... IN THIS COUNTRY THINGS HAVE ALWAYS BEEN
ON A MORE INTIMATE SCALE. THINKING BIG IS VERY AMERICAN. SHEER
BIGNESS HAS NEVER LOOKED ALL THAT RIGHT IN LONDON. IT IS THE SIZE OF CANARY WHARF
THAT HAS CAUSED SUCH A STIR.



MANSSION HOUSE
REDEVELOPMENT PLAN:

6
IT LOOKS RATHER LIKE A
1930s WIRELESS.



PRINCE OF WALES APPROVED

TWO OF THE MODERN BUILDINGS WHICH
PRINCE CHARLES ADMIRES ARE,
ABOVE, THE COMPASS POINT HOUSING
DEVELOPMENT ON THE ISLE OF
DOGS AND, BELOW, HILLINGDON TOWN HALL.
THE COMPASS POINT ESTATE, BEGUN
IN 1983 AND COMPLETED A YEAR AGO,
WAS DESIGNED BY JEREMY DIXON
AND THE BUILDING DESIGN PARTNERSHIP.
HILLINGDON TOWN HALL WAS
DESIGNED BY THE ARCHITECTS ROBERT
MATTHEW, JOHNSON, MARSHALL &
PARTNERS, AND OFFICIALLY OPENED IN 1979.



THE CALLS OF DUTY

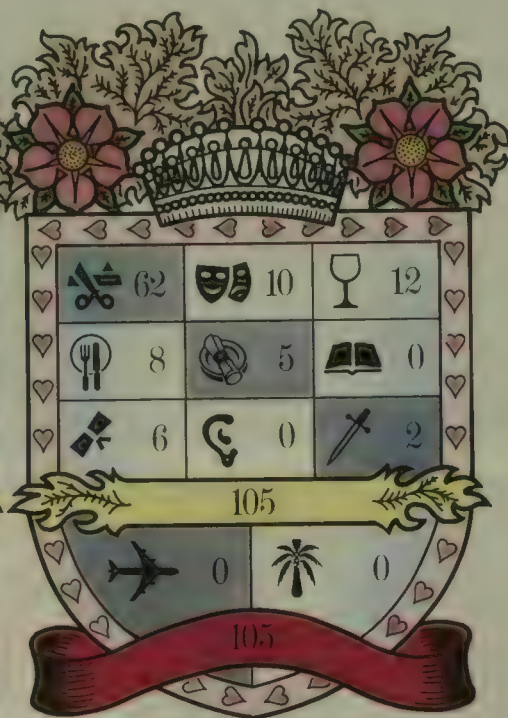
OFFICIAL ENGAGEMENTS IN THE UK AND OVERSEAS OF THE QUEEN
AND HER IMMEDIATE FAMILY, MAY 1, 1988 TO APRIL 30, 1989



THE QUEEN



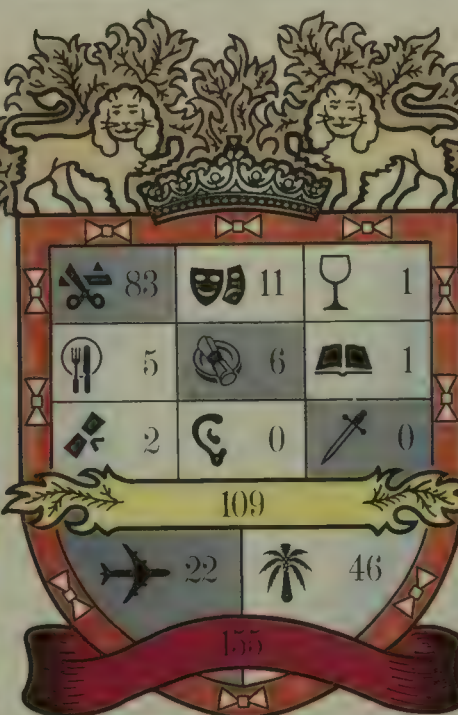
THE DUKE OF EDINBURGH



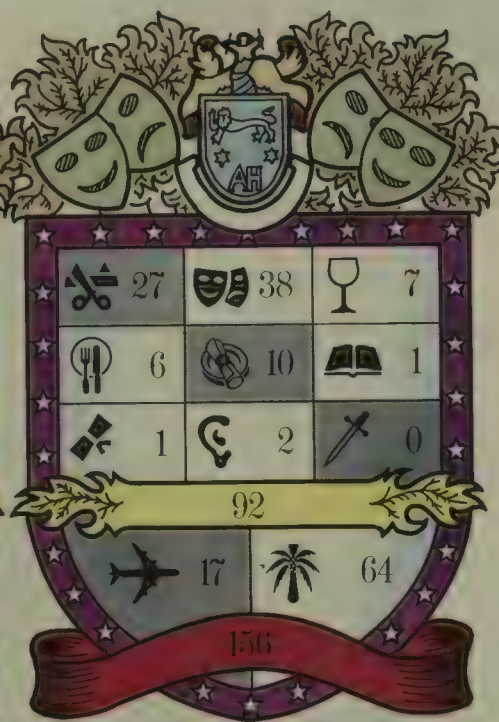
THE QUEEN MOTHER



THE DUKE OF YORK



THE DUCHESS OF YORK



THE PRINCE EDWARD

✂ Engagements, opening ceremonies, prize givings, church services and military parades

🍴 Lunches

🍽 Banquets and dinners

🎭 Charity shows and galas, concerts and sporting events

🍷 Receptions and garden parties

📖 Meetings attended including Privy Council

🎲 Audiences given including the Queen's audiences to the Prime Minister

👂 Audiences to ambassadors and Commonwealth High Commissioners

FUTURE EVENTS

JULY

20 The Duke of Edinburgh will open the new Dreadnought unit of St Thomas's Hospital, London.

21 The Princess of Wales will open the British Council exhibition, British Fashion in the 1980s, at the Royal College of Art, London.

The Princess Royal, as Commandant in Chief of the St John Ambulance and Nursing Cadets, will attend a banquet at the Brighton Pavilion.

25 The Queen will hold an Investiture at Buckingham Palace.

The Duke of Edinburgh will visit the Royal Welsh Show at Builth Wells, Powys.

The Princess of Wales will open the Lambeth AIDS Action's Landmark centre in London.

The Princess Royal will present RSPCA awards for animal life-saving at East Molesey, Surrey.

26 The Queen and the Duke of Edinburgh will give a garden party at Buckingham Palace.

27 The Princess of Wales will attend the London première of the Bolshoi Ballet's *Swan Lake* in aid of the Royal Society for the Protection of Birds.

28 The Queen and the Duke of Edinburgh will attend the Country Landowners' Association game fair at Stratfield Saye, Berkshire.

30 The Duke and Duchess of York will visit the Imperial War Museum, Duxford, Cambridgeshire.

AUGUST

1 The Queen will hold an Investiture at Buckingham Palace.

The Prince of Wales will visit an organic farm at Broadway, Worcestershire.

3 Prince Edward will attend the Admiral's Cup ball at Cowes, Isle of Wight.

6 The Princess Royal will attend the European Senior Dressage championship in Luxembourg.

8 The Queen and the Duke of Edinburgh will visit the Isle of Man.

29 The Princess Royal will attend the 95th session of the International Olympic Committee at San Juan, Puerto Rico.

SEPTEMBER

1-14 The Princess Royal will visit Belize, Honduras, Ecuador and Bolivia.

4 The Duke and Duchess of York will open a new music school at Gordonstoun School, in Elgin, Morayshire.

13 Prince Edward will open the new Centrepont emergency hostel in London.

22 The Duchess of York, as President of Action Research for the Crippled Child, will attend a charity ball at Syon Park, Middlesex.

OCTOBER

9-21 The Queen and the Duke of Edinburgh will visit Singapore and Malaysia. They will attend the opening of the Commonwealth Heads of Government Meeting in Kuala Lumpur.

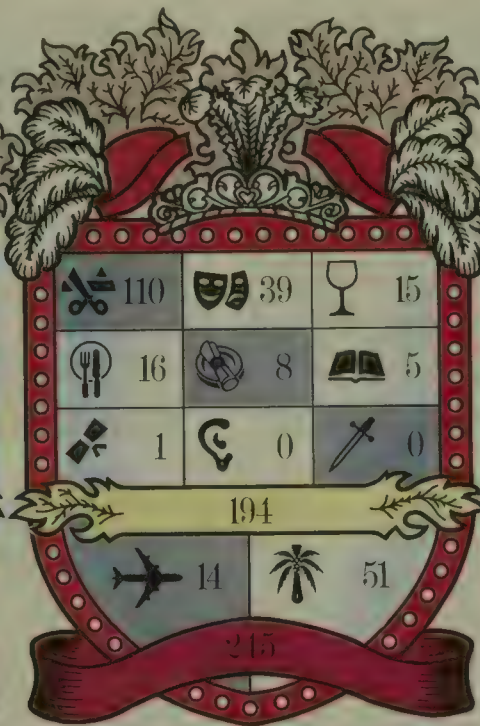
NOVEMBER

16 The Queen and the Duke of Edinburgh will give an evening reception at Buckingham Palace for members of the diplomatic corps.

COMPILED BY TIM O'DONOVAN



THE PRINCE OF WALES



THE PRINCESS OF WALES



THE PRINCESS ROYAL



THE PRINCESS MARGARET

GRAPHICS BY LINE & LINE



Investitures



Days spent travelling abroad on official overseas tours



Total official engagements in UK



Total official engagements overseas



Total official engagements UK and overseas

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OF EUROPE'S
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ORIENT-EXPRESS HOTELS



A CHOICE OF ROYAL ROSES

Many plants have over the years been distinguished by royal names, roses being the most popular. Here Atsuko Morozumi illustrates nine of the royal roses, and overleaf Joan Bennette describes how some cultivars came to be accorded the royal connection.

*Regally named roses, clockwise from far left: fading beauty Elizabeth of Glamsis, a deep orange-pink floribunda; the compact, pale pink Königin von Danmark; Princess Michael of Kent, a medium yellow floribunda; the traditional white and red roses of York and Lancaster—*Rosa alba* and *R. gallica officinalis*; another delicate pale pink cultivar, La Reine Victoria, far right; Empress Josephine's passions extended to collecting flowers—this dark pink namesake has hips shaped like a spinning top; the small white clusters named after Irene of Denmark; and the rich red hybrid tea rose Royal William.*



Napoleon I's divorced wife, Joséphine,
deserved the homage of her gardeners, for she
was an impassioned collector of plants.

The 1988 edition of *The Plant Finder* lists 19 genera of the most popular garden plants, of which the rose can boast the greatest number. Scattered among them are at least 90 cultivars named after royal persons. The propagators named their precious first flowerings after emperors, shoguns, kings, queens, princes, princesses, dukes and duchesses. Who were all these people, and what had they done to deserve the gardeners' compliment?

Since garden history gives us no firm answer, we can only guess that, in their modest way, the growers might have been celebrating a birth or wedding, a kind master or mistress—one who shared the gardener's passion and worked in tandem—a romantic figure, a political hero or a doughty warrior.

Tradition has it that the doughty warriors themselves imposed the names "White Rose of York" on *Rosa alba*, "Red Rose of Lancaster" on *R. gallica officinalis*, and "York and Lancaster" on *R. damascena versicolor*. It is not until the end of the 18th century that we find the beginning of a spate of royal names among the cultivars. Napoleon I's divorced wife, Joséphine, certainly deserved the homage of her gardeners, for she was an impassioned collector of plants. That Napoleon was at war with Britain made no difference to her arrangements with Lee and Kennedy, nurserymen based in London. Kennedy's son, John, had a pass allowing him to travel freely through the blockade to help establish her rose garden at Malmaison.

Later, she formed a syndicate with Lee and Kennedy and others to send James Niven to collect plants in South Africa. Of the many roses in her 250-strong collection, *R. turbinata* with its spinning-top-shaped hips became "Empress Joséphine".

The Empress's nephew Napoleon III had a pink named after him. Here was a man who had escaped from prison in

brilliant disguise, headed a revolution and become emperor. During his reign, 1852-70, when among other useful projects he is noted as having fostered agriculture, the dark crimson dianthus "Napoleon III" was classed and named in 1840. Three years later its eponymous hero was deposed. Napoleon retired with his wife and son to the house of an English friend in Chislehurst, where he died in 1873. The plantsman Will Ingwersen describes this pink as of "a startling colour, but it has a shocking constitution and will flower itself to death two years out of three without making any attempt to produce sterile shoots for cuttings". Poor Napoleon III.

Other political heroes apparently celebrated by humble gardeners are Napoleon III's ally, Victor Emmanuel II, King of Sardinia and Italy—the pink-flowered *Camellia japonica* "Vittorio Emanuel II"—and Alexander II, whose ascent to the throne in 1855 is marked by the scarlet *C. japonica* "Emperor of Russia", named by Van de Geert.

The daughter of Alexander II became the Duchess of Edinburgh by marrying Queen Victoria's second son in January, 1874: a few weeks later a variety of *Clematis florida*, "Duchess of Edinburgh", bloomed for the first time in the Jackman nurseries at Woking. The new flower was fully double, almost spherical, and so pale as to become green in the outer petals. Was that how Mr George Jackman saw the new bride? And what were the hopes of a Mr J. Schwartz when, in 1872, he raised the bourbon rose "La Reine Victoria"? Was he an Alsatian quietly getting on with his propagation while the Franco-Prussian war raged around him? His rose is certainly a classic: scented and recurrent, its many petals shaped like a water-lily or a small pink cabbage.

Today's gardener appears to take a more romantic or affectionate view in his

selection of royals to compliment. The hybrid tea "Duke of Windsor", raised by Mathius Tantau in Germany, caused a little stir in 1968. Its deep vermilion flowers are well-formed when young but opening out to a loose formation, very fragrant, but no good in wet weather. Sadly, it can no longer be grown in Queen Mary's rose garden, Regent's Park, because it succumbs to mildew.

The royal connection graces several new roses, among them "Elizabeth of Glamis" (floribunda, orange-pink, sweetly fragrant, fading slightly with age but always beautiful), "Queen Elizabeth" (pink floribunda, vigorous and tall, almost thornless, useful for hedging), "Princess Margaret of England" (vigorous hybrid tea, pink with some scent, looks particularly good in massed beds), "Princess Michael of Kent" (floribunda, medium yellow), "Princess Michiko" (floribunda, bright coppery-orange, susceptible to black spot, named after the daughter-in-law of the late Emperor Hirohito of Japan), "Royal William" (hybrid tea, perfectly formed, large, dark blood-red). The clematis "Prince Charles" is a notably fine addition to the Jackmanii group (pale mauve flowers from June to September).

And so the hybridisation and cultivation continue, with no shortage of royal names to choose from, in this country at least. But it is no simple matter to name a plant after a British royal person. The gardener must submit his request, plus appropriate details of his creation, to the Home Office which, after consultation with Buckingham Palace, might grant permission.

And who was "Rosa Mundi" who had such a beautiful deep pink, blushing, striped rose named after her? The discreet answer must be that, reputed to have been the mistress of Henry II, she came as close to a royal as one can without being a member of the family.

EMIR IN THE AIR

The aircraft that are normally available for members of the royal family, known today as the Queen's Flight, now total five: two jets, two helicopters and one old turbo-prop. There is a special purple air zone for royal traffic and even a problem-solving technique known as the EMIR factor. Mike Ramsden, editor-in-chief of *Flight*, looks at the hard work and meticulous operations that make sure the royal planes keep flying.

The transport of exalted personages has always evoked excellence of design, comfort and care. The floor of the maintenance hangar at RAF Benson in Oxfordshire, home of the Queen's Flight, gleams like a ballroom. The aircraft which stand upon it—two 146 jets, two Wessex helicopters and an Andover turbo-prop—are washed daily, polished weekly and repainted every three years. Even the engines beneath their cowlings are as bright as enamelled Fabergés.

Obsequious extravagance? Well, carriages for a Queen have to be fit for a Queen, and that is that.

The Queen's Flight is part of No 1 Group, Royal Air Force. It answers to the officer commanding and on up to Strike Command. In practice, the lines of authority are subtle and implicit, as in more ancient British institutions. The



TIM GRAHAM



Captain of the Queen's Flight is Air Commodore Timothy Elworthy. He is a member of the Royal Household. Any flying of any kind by the royal family involves the Captain of the Queen's Flight. He is also responsible for advice on the flying training of princes and duchesses, including parachuting.

When the Queen and other members of the royal family, who are prolific users of aircraft, plan a visit, the Captain of the Queen's Flight assesses the most efficient way of achieving their objectives. He discusses the plan with the head of protocol of the countries concerned. If a commercial airliner is chartered, the British government pays carriage and also the cost of any special furnishings. In practice, some airlines undercharge. Royal patronage has its own value.

Usually the airline, British or foreign,

will supply the Captain with full planning information, and will consult on every major aspect, including the qualifications of the crew. Although the Captain has no authority to order changes, his advice is usually accepted. On one occasion, after he had expressed doubts about the bearing strength of a particular foreign airfield, his point was made when the aircraft sank up to its axles. Fortunately the Queen was not on board, but the Captain's advice on technical matters is now usually listened to with great attention.

Other more diplomatic problems can arise, but they are generally resolved by what is happily referred to as the "EIR factor". As the former Captain of the Queen's Flight, Air Vice-Marshal Sir John Severne says, "Everyone wants to please the Queen." About 5 per cent of

Queen's Flight business is for non-royals, who are usually "entitled" government ministers and chiefs of staff, or visiting heads of state.

The Queen's Flight, first formed as the King's Flight by Edward VIII in 1936, operated propeller-driven aircraft until 1986, when the turboprop Andovers were finally superseded by the Queen's own jet carriages, two four-engined British Aerospace 146s powered by American-built Textron Lycoming ALF 502 engines. She is said to be delighted with her first jet transport, which she was allowed to have nearly 40 years after her subjects had invented the genre.

Although the Queen had to wait such a long time for jets, the 146 has revolutionised her flying. It has the shortest field performance of any jet transport in the world, being able to land within



A royal greeting party, far left, for the Queen's Flight crew on arrival at Highgrove. Princes William and Harry and the Princess of Wales are regular users of the royal aircraft. Prince Charles enjoys the company of his young sons and is eager for them to accompany him on trips away from home—Prince William first boarded the Queen's Flight when only a few months old.

The many projects established throughout the world by the Save the Children Fund are often visited by their patron, the Princess Royal, seen below arriving in Sudan in one of the royal aircraft.



3,500 feet, which almost matches the capability of the smaller Andover. Yet it can nearly halve journey times, cruising at 450 knots at 30,000 feet. The Andover flies at little more than half the speed and half the altitude, and has to spend time ducking and weaving around weather and clouds. The range of the 146 is about 1,800 miles (double that of the Andover), which makes for fewer fuel stops and allows transatlantic flights to be made in one day with refuelling stops. The 146 carries up to 30 passengers compared with the Andover's 12, and has the added advantages of vibrationless flight, automatic landing capacity and the safety of four engines.

The 146's higher speed can be a disadvantage in one important royal respect: time-keeping, especially when time has to be killed. Throttled back to ►p82

HISTORY OF THE QUEEN'S FLIGHT

The Queen's Flight is descended from the personal flying unit established by Edward, Prince of Wales, in 1929, when he bought a de Havilland Gipsy Moth, painted in the wine-red and blue colours of the Brigade of Guards. A year later the Prince bought two more Gipsy Moths—biplanes with two open cockpits—and a cabin monoplane, a de Havilland Puss Moth. In 1932 he replaced the Puss Moth with a cabin biplane, the de Havilland Fox Moth.

In 1933, after disposing of a little-used Vickers Viantra, a twin-engined monoplane with a panelled and air-conditioned cabin, the Prince of Wales ordered a twin-engined de Havilland Dragon in part exchange for the Moths. A year later he was keen to have the faster and more stylish Dragon Rapide. He bought two for £8,150, taking delivery in the early summer of 1935. Special equipment for the Rapide included a cabinet to accommodate "a bottle of whisky, four tumblers, and a soda syphon". Provisions included a sugar bowl, costing today's equivalent of 30p, two butter dishes for 20p each and six cheese knives for about 10p each.

One of the Dragon Rapides became the first aircraft ever to fly a British reigning monarch when, on January 21, 1936, Edward VIII flew to attend the Accession Council in London on the death of his father, George V.

Today a Dragon Rapide has been restored to match the markings and furnishings. It belongs to Brian Woodford, who also possesses a Fox Moth in exactly the same markings and furnishings as the Prince of Wales's aircraft in 1932. The King's Flight was formed at RAF Hendon on July 21, 1936, operating Dragon Rapides.

The first royal aircraft to be financed out of public funds was an Airspeed Envoy, delivered in 1937. For a brief period during the war, in 1940 and 1941, the Flight operated a de Havilland Flamingo. It was painted with RAF roundels and camouflage, with a civil registration (G-AGCC) to facilitate passage through neutral countries.

By this time the King's Flight had been transferred from its first base at Hendon to Benson in Oxfordshire. It was disbanded in 1941 when King George VI felt that the aircraft could be put to better use. They were re-allocated to RAF transport work.



The Flight was subsequently reformed at Benson in 1946.

After the Second World War the Queen's Flight was re-equipped with four Vickers Viking propliners. These were supplemented in 1955 by four de Havilland Heron four-engined propliners. In 1964 the first of three British Aerospace (Hawker Siddeley) 748 Andovers joined the Flight and one continues in service today, as

immaculate as ever. The Flight received its first helicopters, Westland Dragonflies, in 1954, and Westland Whirlwinds in 1958. Westland Wessexes were delivered in 1969.

The Queen's Flight had its only accident in 1968, when the Captain and three senior officers were killed in a Whirlwind helicopter crash after the main rotorshaft suffered a fatigue failure.



Although the accident could have happened to a Whirlwind at any time, it reaffirmed the policy which still precludes helicopter flying by the sovereign. There have been only two exceptions to this rule, when the Queen visited Northern Ireland in 1977 and a helicopter was an essential part of the security arrangements, and when she went to Normandy in June, 1984.

The sight of a red Queen's Flight

Wessex flying in and out of the grounds of Buckingham Palace attracts little more attention than a London bus. The helicopter has proved to be an indispensable multiplier of royal productivity.

A de Havilland Chipmunk, WP903, joined the Queen's Flight in 1960. Prince Philip learnt to fly on it, and so did Prince Charles, the Duke of Kent and Prince Michael of Kent.

Left, the Queen Mother has always made extensive use of helicopter transport.

Top, George V inspects RAF Bircham Newton, Empire Air Day, 1934.

Above, the Prince of Wales, later Edward VIII, leaving his own de Havilland Dragon at RAF Cranwell in 1934.

◀p79 230 knots, the 146 adopts a nose-up position, making cabin service difficult. While royal flights may be pardoned for being late, especially if the weather is bad, one certainly cannot arrive early. Punctuality is a protocol-critical, full-time job which continues right into taxiing, marshalling and parking, and a specialist navigator is provided to relieve the pilots of these time-keeping chores.

While air traffic control has a special "purple" air zone for royal traffic, Queen's Flight pilots always try not to inconvenience other air-space users. They never demand any preferential treatment, and follow the precept that the best air-traffic control co-operation can be obtained in the normal way—always by prior notification.

The Queen's Flight nearly got its jets in the 1960s when the One-Eleven was in production, but the turbo-prop Andover (RAF name for the British Aerospace 748) was doing a good job and defence cuts always intervened. The old

Marshal Severne. Its spacious holds carry not only the ample hats of the royal party's ladies (no more hatboxes in the aisles) but also spare parts and tools to cover almost every technical contingency. In the forward part of the cabin the engineering crew-chief and, on long trips, his team of three provide full cover for avionics, electrics, airframe structure, engines and systems.

The royal cabins in the 146 are not available to media cameras, but official photographs show navy blue and grey to be the predominant colours, with sturdy folding tables and chairs—more BOAC Stratocruiser 1956 than Hardy Amies 1989, no doubt reflecting royal tastes for the traditional rather than the trendy. Thus the external blue "cheat-line" (used as a trim on aeroplanes) under the windows does not sweep up to the fin as it would in a contemporary airline livery. For the first time in the post-war history of royal aircraft RAF roundels do not appear on the fuselage, although they do

Andover pilots and engineers, and to simplify the Flight's operations.

A total of 180 officers and men, all volunteers, comprise the Queen's Flight. In addition to the Captain the pilots are the Commanding Officer, Wing Commander Nigel Beresford, seven other pilots and four co-pilots. Officers are selected by a panel headed by the Captain. Postings usually last five years, which gives some continuity and experience in a special job. It also allows the royal customers to get to know their team of pilots and engineers.

Prince Philip enjoys flying the 146 and is regarded as very capable by the CO. Prince Charles, too, has been "checked"—tested and qualified at the controls—on the royal jet. The royal princes and the Flight's pilots do their refreshers and licence-renewal flights on the simulator at the manufacturer's base at Hatfield, Hertfordshire. Although the princes are not rostered as Queen's Flight crews they fly the aircraft regularly, often doing the whole operation from take-off to touchdown.

The "EIR factor" produces a spirit at Benson which the former Captain, Air Vice-Marshal Severne, describes as the most highly motivated in aviation. The problem is not how to make people work but how to make them go home. The motivation exists despite the strict discipline of "one mistake and out". Rarely enforced, this is something that can never be compromised.

Almost before the royal aircraft rolls to a stop outside its Benson hangar, engineers are opening panels and cowlings and touching up spots of paintwork (royal aircraft must be immaculately dressed as well as punctual). Everyone and everything on Benson's famous polished hangar floor exudes enthusiasm and excellence. Maintenance standards are unsurpassed. After an aircraft has been inspected and signed out, a further final check is performed by the duty warrant officer or flight sergeant. This re-check covers the whole aircraft, inside and out, and takes about half an hour. Special attention is paid to cleanliness (not a corgi hair in sight) and to "weeps" from hydraulic or fuel systems.

Queen's Flight "extra care" policy allows no deferred defects, and requires ground runs and checks 90 minutes before each departure. This kind of care delivers the reliability, which in turn delivers the punctuality.

The annual cost of running the Queen's Flight is about £5 million, which is charged to the defence budget. For this the royal family and their ministers, service chiefs and occasional head of state visitors get some 850 punctual departures and arrivals every year □



One of the two BA146 jets in the Queen's Flight at RAF Benson. The jets, which have revolutionised royal flying, were first introduced in 1986 to succeed the Andovers.

Andovers soldiered on for more than 20 years, dependable but dated. The contract for two 146s was signed in 1984, following a Royal Air Force evaluation in the summer of 1983. The cost was £33 million, including spares and training.

The 146's first royal flight was on July 23, 1986, when it took the Duke and Duchess of York on their honeymoon to the Azores, with the words JUST MARRIED and an L plate on the aft airbrake panels.

When the Queen and Prince Philip toured China in 1986, their new 146 operated flawlessly and almost to the second. "We were 10 seconds late opening the door at Canton", says Air Vice-

on the wings. They have been omitted because, in addition to the Queen's Flight crest, they would clutter the cheat-line. The fin, delivered white, was painted red at the Queen's suggestion, to match the upper and lower wing and tail surfaces.

The 146's cabin is in three sections: royal quarters aft, with convertible sitting- and dining-room, washing- and dressing-rooms, but no sleeping area. The household staff are accommodated amidships, and the crew quarters—including galley—are located forward. They use the forward door and the Queen uses the aft door.

The 146s are virtually standard civil aircraft with only a few special components. The Queen's Flight hopes soon to acquire a third, both to economise on the dual qualification of 146 and



SAVING THE SPHINX

Egyptologist Peter Clayton describes the threat to the Sphinx and calls for a concerted programme of research and conservation to save it for posterity.

Every night on the high desert plateau at Giza, on the west bank of the Nile, tourists gather at the foot of the pyramids. Suddenly their babble of foreign tongues is hushed as the lights dim and a burst of strident music fills the night air. Lights pick out the face of the Sphinx and the commentary, in various languages, rolls across the still night air another performance of *Son et Lumière* has begun at Giza.

"You have come tonight to one of the world's most fabulous

and celebrated places - here on the plateau of Giza stands for ever the mightiest of human achievements. . . . With each new dawn I [the Sphinx] see the sun god rise in the far lands of the Nile; his first ray is for my face which is turned towards him and for 5,000 years I have seen all the suns men can remember come up in the sky. I saw the history of Egypt in its first glow, as tomorrow I shall see the East burning with a new flame. I am the faithful warden at the foot of his Lord, so faithful, so vigilant, so near him that he gave me his face for my own. I am a

pharaoh's companion and I am he, the pharaoh." The commentary resounds around the plateau as the marvels of the pyramids are recalled with the use of effective lighting on enormous masses and vistas. But for how much longer this can continue is a question troubling Egyptologists and Egypt's state tourist office.

The Great Sphinx at Giza is, perhaps, along with the nearby Great Pyramid of Cheops (Khufu in ancient Egyptian), one of the best-known ancient monuments in the world. It has stood beside the Valley Temple of Chephren

(Khafra) of the Fourth Dynasty, builder of the Second Pyramid, since about 2540 BC. When the local limestone was quarried for use in the construction of the pyramid a large knoll was left upstanding. This was subsequently sculpted into the basic shape that is so well known today: the Sphinx, with its recumbent body of a lion and human head of a pharaoh wearing the royal nemes headcloth. It forms part of the funerary complex of Chephren and sits alongside his Valley Temple from which a covered causeway led to the upper, or

Mortuary Temple, set before the east face of the pyramid. Only the lighter colour on the ground, the scatter of chippings from the destroyed causeway, now shows its course; the Mortuary Temple has fared little better.

The face of the Sphinx is generally held to be a portrait of Chephren, since it is so closely associated with his building works, but the local Egyptian Antiquities Organisation inspector and director of the monuments at Giza, Dr Zahi Hawass, believes it to be a portrait of Cheops, builder of the Great Pyramid. This is hardly tenable since the Sphinx is not connected in any way with the funerary complex of Cheops. Its whole environment is that of Chephren.

The Sphinx stands a little below the horizon line of the plateau, which is dominated by the three pyramids of Cheops, Chephren and Mycerinus (Menkaure). Over the centuries it has become a prey to the drifting sands, especially at the time of the khamsin, the hot dry wind that whirls sand about in late March and April. It was almost certainly partially buried soon after it was completed.

Between its paws there is an 11 foot-10 inch-tall red granite stela inscribed by a later pharaoh, Thutmosis IV (1425–1417 bc), of the Eighteenth Dynasty. The text recounts how the young Prince Thutmosis, as he was at the time, fell asleep at noon in the shadow of the Sphinx while hunting in the desert. The Sphinx, in the person of Re-Harakhte, god of the rising sun, spoke to him and promised him: "Thou shalt wear the White Crown and the Red Crown upon the throne of Keb [Egypt], the hereditary prince. The land shall be thine in its length and breadth, that which the eye of the All-Lord shines upon." All he had to do was to clear the encroaching sand away from the limbs of the Sphinx, which he duly did, and was then crowned pharaoh. The essence of the story is almost certainly propaganda to substantiate the perhaps shaky claim of a minor prince to ascend the throne of Egypt, but it is the first recorded clearing of the Sphinx.

Sand encroachment was a persistent problem for the Sphinx and this is almost certainly the reason why the Greek historian Herodotus, when he visited and described the site in the mid fifth century bc, makes no mention of the Sphinx. It was probably completely buried.

During the Middle Ages the idea of the Sphinx fascinated a



One of the most famous views of the Sphinx, profiled in front of the Great Pyramid of Cheops.

number of writers, but they all misinterpreted it—generally never having seen it—in the Greek idiom, i.e. making it female instead of male. Egyptian sphinxes are male (with a few exceptions, such as the Middle Kingdom head of a queen as a sphinx, in the Brooklyn Museum, and the great queen Hatshepsut represented as a sphinx, in the Metropolitan Museum, New York). Also, the Greek sphinx tended towards malevolence (e.g. with Oedipus and the riddle), whereas the Egyptian sphinx is kindly and a guardian.

The head of the Sphinx had certainly emerged from the sand by the time of the Napoleonic expedition to Egypt in 1798, because we have a delightful engraving of the Baron Vivant Denon, the principal scholar accompanying the expedition, endeavouring to measure the Sphinx by dropping a plumb-line from the top of its head to the desert surface between its paws.

In 1818 Giovanni Caviglia, acting for the British Consul in Cairo, Henry Salt, excavated between the paws of the Sphinx and discovered the Dream Stela, as Thutmosis IV's stela is known. He also found the remains of the beard of the Sphinx, which he presented to King George III, who subsequently gave it to the British Museum. In recent years this has been the subject of some controversy between Egypt and Britain, the former wanting it returned, with a view, it was said,

to restoring it, together with another piece which is in Cairo, to the chin of the Sphinx.

This is hardly feasible by virtue of the highly damaged nature of both pieces: they almost certainly would not fit together. The piece in Britain is slightly less than one metre high and has the crossed bandages of the royal beard still quite clearly sculpted on its front; although it is much damaged behind. To endeavour to restore it to its original position would be a disaster. Its sheer weight could topple the head from its body.

One of the most emotive illustrations of the Sphinx is that

painted by David Roberts in July, 1839, during his Middle Eastern tour of Egypt and the Holy Land. Called *Approach of the Simoon—Desert of Gizeh*, it shows bedouin and their camels in front of the Sphinx. They are fighting against the rising khamsin, which is whipping up the desert sand. Roberts, however, "cheated" in this view: the Sphinx, which faces the rising sun in the east, here faces south; outlined against the setting sun in the west, beyond the Sphinx, are the pyramids of Dahshur, which actually lie south of Giza. When exhibited, the painting drew great admiration for its



Left, Thutmosis's Dream Stela, which records how he cleared the sand away from the Sphinx.

Right, the view from the Valley Temple, showing the Pyramid of Chephren behind the Sphinx.



Lithograph from David Roberts's geographically inaccurate but arresting painting *Approach of the Simoon*.

composition, but the most adverse criticism from an indignant Holman Hunt for its inaccuracies. Charles Dickens, to whom Roberts gave the original, liked it and called it a "poetical conception".

The Sphinx is made of very poor-quality local limestone; erosion lines reflecting the harder and softer layers are clearly visible on its body where some parts have suffered worse than others. Since the completion of the Saad el Ali (the Great High Dam) at Aswan in the early 1970s, the Sphinx's problems have increased considerably due

to the consequent rising water table and steady seepage of local ground water.

There has been considerable investigation around the Giza monuments—in the early 19th century by Colonel Vyse and John Perring, and in the early 20th century by Dr George Reisner, when many important discoveries were made. In the early 1960s the late Professor Luis Alvarez of the University of California X-rayed the pyramid of Chephren to see if it contained any hidden chambers, but he located none.

In all this work the Sphinx was

neglected. It has never been properly surveyed and recorded, although investigation has recently begun under a joint American-Egyptian initiative. Some indication of the problems was revealed in February last year, when a large chunk weighing 30 kilograms fell away from the Sphinx's right shoulder. The ensuing scandal, which was largely politically motivated, led to the dismissal of the then Director of Antiquities, Dr Ahmed Khadry. The section was restored to its place, but not Dr Khadry.

The present Director of the Egyptian Antiquities Organis-

ation is Dr Sayed Tewfiq. He has announced that large sums of money are being given by Unesco towards the cost of equipment for carrying out tests, but much more is needed. Some people consider that the Sphinx should be restored and the beard re-attached to the chin. However, it probably did not remain in place even until the end of the reign of Chephren, or certainly after the end of the Old Kingdom around 2181 bc, since the British Museum portion shows little weathering. There are no contemporary illustrations or carvings extant showing the Sphinx from the Fourth Dynasty, or even later, and so any attempt at "full restoration" could only be speculation.

Essentially, all the political interests need to be eliminated so that scholars and scientists can work together on a multinational basis to conserve the Sphinx in its present form. The first major task is to prevent further damage by seeping ground water. This problem also needs to be faced in all the temples of Upper Egypt—vast areas of inscribed walls are deteriorating rapidly; great sheets of glistening salt exist on the sides of many of the sacred lakes adjoining temples such as El Kab, and everywhere the attack by salt-laden water is evident.

A leading Egyptian scientist who is much concerned with the Sphinx is Dr Omer Al-Arini. He has proposed that a committee be formed, the composition of which would extend well beyond the basic Egyptological requirements, since it is essentially a problem of geology and reactions to the changing environment. At the base of any such work must be a detailed study of the monument itself and of its setting within Chephren's mortuary complex and the mastaba tombs of his courtiers which are adjacent.

If a proper programme of investigation and conservation is not established soon the head of the Sphinx could topple from its body and the already badly eroded body break down even more. It would be the end of one of the major tourist attractions of antiquity.

An Arab proverb runs: "Man fears Time, yet Time fears the pyramids." It seems that the solid mass of the pyramids may well be able to stand aloof from man's depredations but the Sphinx cannot □

Peter Clayton is the author of *The Rediscovery of Ancient Egypt: Artists and Travellers in the 19th Century* (Thames & Hudson).



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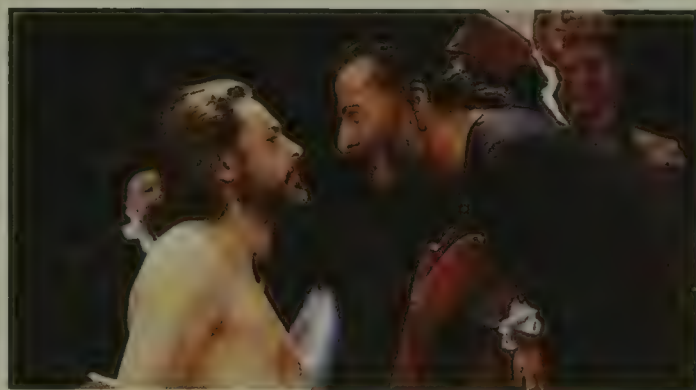
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A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

HIGH SUMMER



*Shylock (Dustin Hoffman) claims his due in *The Merchant of Venice*.*

THEATRE

Where applicable, a special telephone number is given for credit card bookings. The address & telephone number of each theatre are given only on the first occasion it appears.

Across Oka. Robert Holman's sensitive drama, centred around the Oka nature reserve in the USSR, directed by Sarah Pia Anderson. Opens July 31. *The Pit, Barbican, EC2 (638 8891).*

Anything Goes. Colourful New York production of the classic Cole Porter musical, starring Elaine Page & directed by Jerry Zaks. *Prince Edward, Old Compton St, W1 (734 8951).*

Aspects of Love. Andrew Lloyd Webber's lavish & critically lauded musical, adapted from David Garnett's novella about a young Englishman who falls in love with a penniless French actress but loses her to his uncle. With Ann Crumb, Kevin Coulson, Michael Ball & Kathleen Rowe McAllen; Trevor Nunn directs. *Prince of Wales, Coventry St, W1 (839 5972, cc 240 7200).*

The Black Prince. Stuart Burge directs Ian McDiarmid & Simon Williams in Iris Murdoch's frantic comedy-thriller. Intelligent, but oddly uninvolved. *Aldwych Theatre, Aldwych, WC2 (836 0641).*

A Flea in Her Ear. Richard Jones, who triumphed last year with his award-winning production of *Too Clever by Half*, returns to direct Georges Feydeau's polished farce. With Jim Broadbent, Julia Bardsley, Roger Lloyd Pack & Linda Marlowe. Opens Aug 8. *Old Vic, Waterloo Rd, SE1 (928 7616).*

Frankie & Johnny in the Clair de Lune. Terrence McNally's lightweight comedy, with Julie Walters & Brian Cox as two unorthodox Manhattanites who fall in love. Paul Benedict directs. *Comedy, Panton St, SW1 (930 2578, cc 839 1438).*

Fuente Ovejuna. Lope de Vega's stirring 17th-century tale of a Spanish village that rebels against its tyrannical military ruler, adapted by Adrian

Mitchell. *Cottesloe, National Theatre, South Bank, SE1 (928 2252).*

Ghetto. Joshua Sobol's grimly powerful drama (adapted by David Lan) about the inhabitants of a Nazi ghetto, & how despair was kept at bay by writing & performing plays. Essentially an ensemble piece, directed with great feeling by Nicholas Hytner. *Olivier, National Theatre, South Bank, SE1 (928 2252).*

Hamlet. Daniel Day-Lewis is not always credible as the Prince in Richard Eyre's production but Judi Dench as Gertrude & Michael Bryant as Polonius lend much-needed weight. *Olivier, National Theatre.*

Hedda Gabler. Ibsen's masterpiece, here in a new version by Christopher Hampton, with Juliet Stevenson giving a passionate performance as the woman forced to use her sexuality as a weapon. Bob Crowley's Gothic set complements the production. Howard Davies directs. *Olivier, National Theatre.*

Henceforward. Alan Ayckbourn asks whether life, let alone love, with a creative artist is really worth the effort. Martin Jarvis plays Jerome, a talented composer, & Joanna Van Gyseghem his estranged wife. *Vaudeville, Strand, WC2 (836 9987).*

Lettice & Lovage. Peter Shaffer's long-running comedy, with Carole Shelley as Lettice Douffet, a dippy tourist guide, & Helen Ryan as her exasperated employer, Lotte. Directed by Michael Blakemore. *Globe, Shaftesbury Ave, W1 (437 3667).*

London International Festival of Theatre. Biennial festival, housed in a variety of venues. A highlight is the Katona Jozsef Theatre from Hungary performing *The Government Inspector* & *Three Sisters*. Until July 30. *Information: 240 2428.*

The Long Way Round. English-language premiere of Peter Handke's intense drama about the disintegration of an Austrian family. With Tilda Swinton & David Bamber. An NT Studio production. Until July 22. *Cottesloe, National Theatre.*

The Love of the Nightingale. Garry Hynes directs Timberlake Wertenbaker's lyric play, a reworking of the Greek myth of Philomele (played by Katy Behean). Opens Aug 22. *The Pit, Barbican.*

Macbeth. Adrian Noble's production is effective in places and generally pacy enough to keep audiences in their seats for 2 hours 20 minutes (there is no interval). Miles Anderson and Amanda Root as the Macbeths have their moments but often seem a little lost. *Barbican Theatre, EC2 (638 8891).*

The Man of Mode. George Etherege's "Restoration comedy with a heart" features Miles Anderson & Simon Russell Beale. Gary Hynes directs. *The Pit, Barbican.*

The Man Who Came to Dinner. An irascible theatre critic is forced to stay with an American family for the winter, with highly amusing results. Moss Hart & George S. Kaufman wrote the play in 1939, now revived with Gene Saks as director & a cast that includes Ralph Fiennes & Estelle Kohler. Opens July 20. *Barbican.*

The March on Russia. Life in England today, seen through the eyes of a retired miner who once marched into Russia. Writer David Storey & director Lindsay Anderson resuscitate their partnership, but the result is overwrought & uninspiring. With Constance Chapman & Bill Owen. Until Aug 10. *Lyttelton, National Theatre, South Bank, SE1 (928 2252).*

M. Butterfly. Anthony Hopkins gives a dependably fine central performance in David Henry Hwang's clever drama based on a true spy scandal, but interweaving elements from Puccini's opera. John Dexter directs with an ambitious mix of European & Asian theatrical styles. *Shaftesbury, Shaftesbury Ave, WC2 (379 5399).*

The Merchant of Venice. Dustin Hoffman's performance as Shylock is low-key but extremely effective in portraying the professional money-lender & victim of his race. Peter Hall's production cannily allows the

supporting cast—Geraldine James, Nathaniel Parker & Leigh Lawson among them—space to breathe. Until Sept 2. *Phoenix, Charing Cross Rd, WC2 (836 2294, cc 240 9661).*

Metropolis. This critically-savaged musical version of Fritz Lang's film, two years & £3 million in the making, stars Brian Blessed, Judy Kuhn & Graham Bickley (along with robots, transporter tubes & other futuristic props). *Piccadilly, Denman St, W1 (867 1118, cc 867 1111).*

A Midsummer Night's Dream. With Christopher Benjamin as Bottom, directed by Guy Slater. Until Sept 9. *Open Air Theatre, Regent's Park, NW1 (486 2431, cc 486 1933).*

The Misanthrope. Paul Unwin directs Edward Petherbridge in the National's co-production with the Bristol Old Vic of the Molière classic. *Lyttelton, National Theatre.*

Our Country's Good. A welcome return for Timberlake Wertenbaker's adaptation of Thomas Keneally's novel *The Playmaker*, about a group of Australian convicts in 1789 preparing to stage a version of *The Recruiting Officer* (see below). With Mark Lambert, Nigel Cooke & Suzanne Packer. Aug 10-Sept 30. *Royal Court, Sloane Sq, SW1 (730 1745).*

The Plantagenets. Adrian Noble's fine three-play cycle. *Henry VI, Edward IV & Richard III*, with Ralph Fiennes, Ken Bones & Anton Lesser as the kings, should lessen the sniping at the RSC. On this evidence they know how to make the most of Shakespeare. *Barbican Theatre.*

The Recruiting Officer. George Farquhar's witty story of how two determined women attempt to bring their lovers to heel during an army recruiting drive in 1706. In repertory with *Our Country's Good*. Aug 10-Sept 30. *Royal Court.*

The Royal Baccarat Scandal. Royce Ryton's dramatisation of the Tranby Croft affair of 1890, based on the book by Michael Havers & Edward Grayson, with Keith Michell, Fiona Fullerton & Gerald



Manhattan romance in *Frankie & Johnny*. Bernard Bresslaw as Malvolio in *Twelfth Night*. Smooth-talking Michael Caine in *Dirty Rotten Scoundrels*.

Harper. Val May directs. *Theatre Royal, Haymarket, SW1 (930 9832)*.

Schism in England. Henry VIII, Anne Boleyn & the divorce as seen from a Spanish-Catholic perspective. Calderón de la Barca's 1640 play (in a new translation by John Clifford). Previews of an NT Studio production for the Edinburgh Festival. July 26-Aug 9. *Collesloe, National Theatre*.

The Secret Rapture. David Hare's scathing attack on Thatcherite values, told through the story of a disintegrating family, shows that modern mainstream political theatre can still have bite. Howard Davies directs Richard O'Callaghan, Susan Tracy, Valerie Gogan & Diana Hardcastle. *Lyttelton, National Theatre*.

The Secret of Sherlock Holmes. Spin-off from the highly-rated television series, with Jeremy Brett donning the deerstalker to make elementary work of the most complex case Holmes ever faced. Edward Hardwicke co-stars as Watson. *Wyndham's, Charing Cross Rd, WC2 (867 1116, or 867 1111)*.

The Shaughraun. Sparky production of Dion Boucicault's 1870s melodrama, set in the west of Ireland. Howard Davies directs, Stephen Rea returns as the vagabond. *Olivier, National Theatre*.

Sherlock Holmes—The Musical. Leslie Bricusse's tuneful, but pedestrian variant features Ron Moody as Holmes, Derek Waring as Watson & Liz Robertson as Bella Moriarty. *Cambridge, Earham St, WC2 (379 5299)*.

Single Spies. Alan Bennett's witty double bill: *An Englishman Abroad*, with Clive Francis taking over from Simon Callow as the spy Guy Burgess, & *A Question of Attribution*, with Bennett himself as Anthony Blunt. Prunella Scales co-stars in both & is compelling as the Queen. *Queen's, Shaftesbury Ave, W1 (734 1166)*.

Some Americans Abroad. Darkly humorous story of a group of American academics on a tour of British theatre. Roger Michell directs

Simon Russell Beale & Anton Lesser. Opens July 19. *The Pit, Barbican*.

Speed-The-Plow. David Mamet's satirical look at wheeling & dealing in the Hollywood film industry is nicely paced, with excellent performances from Alfred Molina & Colin Stinton. *Lyttelton, National Theatre*.

Steel Magnolias. Jean Boht, Rosemary Harris & Maggie Steed head an all-woman cast in Robert Harling's comedy set in a Louisiana hair salon. *Lyric, Shaftesbury Ave, W1 (437 3686)*.

The Swaggerer. Plautus's comedy, starring Bernard Bresslaw. July 31-Sept 9. *Open Air, Regent's Park*.

The Tempest. John Wood pulls the strings most commandingly as Prospero in Nicholas Hytner's fine production from last year's Stratford season. *Barbican Theatre*.

Twelfth Night. Ian Talbot (the New Shakespeare Company's artistic director) directs Bernard Bresslaw as the misanthropic Malvolio. Until Sept 9. *Open Air, Regent's Park*.

The Voyage Inheritance. A father dies, leaving his son burdened with the knowledge of a hidden crime. Harley Granville Barker's 1905 play is given its first London production in 20 years, directed by Richard Eyre. *Collesloe, National Theatre*.

The Woman in Black. Ponderous, old-fashioned ghost story, adapted by Stephen Mallatrat from a novel by Susan Hill. Director Robin Herford fails to chill. *Fortune Theatre, Russell St, WC2 (836 2238)*.

LONG-RUNNERS

Cats, *New London (405 0072)*; **Les Liaisons Dangereuses,** *Ambassador's (836 6111)*; **Me & My Girl,** *Adelphi (836 7611)*; **Les Misérables,** *Palace (434 0909)*; **The Mousetrap,** *St Martin's (836 1443)*; **The Phantom of the Opera,** *Her Majesty's (839 2244)*.

OUT OF TOWN

Chichester Festival Theatre season. *London Assurance*, Dion Boucicault's classic comedy of 1841, with Paul Eddington & Angela Thorne. Directed by Robin Phillips, until

Sept 29; *A Little Night Music*, Stephen Sondheim's sentimental musical, with Dorothy Tutin & Lila Kedrova, July 31-Sept 30. *Chichester Festival Theatre, Oaklands Park, Chichester, West Sussex, PO19 4AP (0243 781312)*.

Edinburgh Festival. See Festivals listings on p94.

RSC season at Stratford. At the Royal Shakespeare Theatre: John Caird's *A Midsummer Night's Dream* with Richard McCabe & David Troughton, until Aug 24; *Hamlet*, directed by Ron Daniels, with Mark Rylance in the title role, until Sept 2; *Cymbeline*, with Bernard Horsfall & David Troughton in Bill Alexander's production, until Aug 31. At the Swan Theatre: *Romeo & Juliet*, with Mark Rylance & Georgia Slowe, directed by Terry Hands, until Aug 24; *Di Faustus*, Barry Kyle's production with Gerard Murphy, until Sept 2; *The Silent Woman*, Ben Jonson's comedy with David Bradley & John Ramm, directed by Danny Boyle, until Aug 31. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick, CV37 6BB (0789 295623)*.

CINEMA

The following are some of the most interesting films showing in and around London in the coming months.

Alexander Nevsky (PG). Special screening of a new print of Eisenstein's classic, with live music from the Royal Philharmonic Orchestra & Brighton Festival Chorus, conducted by Vladimir Ashkenazy. July 27-29, 7.30pm. *Festival Hall, South Bank Centre, SE1 (928 8800)*.

Another Woman (PG). Lifeless, laughless melodrama from a woefully off-form Woody Allen, who both wrote the screenplay & directed. Gena Rowlands, a successful woman just past 50, is only now beginning to get her life into perspective amid much navel-contemplation. Even the presence of Ian Holm, Mia Farrow & Gene Hackman cannot keep you from wondering whether you locked the back door. Opens July 28.

Batman (15). Holy Blockbuster! The caped crusader returns—but not in the camp guise beloved by fans of the 60s television show. Instead director Tim Burton has opted for a darker interpretation, based on the original comic book, with Batman (Michael Keaton) a “brooding avenger”. With Kim Basinger as the love interest, Jack Nicholson as the permanently-grinning Joker and a set that cost a reputed \$20 million. Opens Aug 11.

A Cry in the Dark (15). Harrowing dramatisation of the “Dingo Baby” case, one of the most bizarre in Australian legal history, with outstanding performances from Meryl Streep as the mother accused of killing her child, & Sam Neill as her husband.

Dirty Rotten Scoundrels (PG). Steve Martin & Michael Caine, two con-men working their way along the Riviera, make a bet as to who will be first to extort \$50,000 from a wealthy dupe. Frank Oz's remake of 1964's *Bedtime Story* (with Brando & Niven) is expertly paced & often hilarious.

Eight Men Out (PG). In 1919 eight members of the Chicago White Sox baseball team conspired with big-money gamblers to lose the world series. John Sayles's engrossing screenplay gets to the roots of the “Black Sox Scandal”, as it became known, & transcends the need to know anything about baseball. Charlie Sheen, John Cusack & Michael Lerner star. Opens July 21.

Farewell to the King (15). John Milius's big-budget Second World War drama, set in the jungles of Borneo, stars Nigel Havers as a British officer sent to enlist the help of the natives against the Japanese, who discovers their king is none other than an American deserter (Nick Nolte).

Hellbound (18). Intelligent but overwrought & unnecessarily graphic sequel to *Hellraiser*, featuring the return of the Cenobites—demon aristocrats from hell—and their evil pleasures. Again written & directed by Englishman Clive Barker, the S & M overtones are allowed full rein.



Live music for Eisenstein's *Alexander Nevsky*. Mickey Rourke's ringside drama in *Homeboy*. Jochen Kowalski sings *Orpheus* for the Berlin Komische Oper.

Homeboy (15). Uneven boxing drama with Mickey Rourke as an aging fighter who gets involved with a small-time hoodlum (the superb Christopher Walken) with near-fatal consequences. Rourke's performance is too romanticised to be credible (despite doing his own fight scenes), & the movie treads much of the same ground as Martin Scorsese's far more honest *Raging Bull*.

Indiana Jones & the Last Crusade (PG). Harrison Ford returns as the intrepid hero, on a mission to save his father, Sean Connery, from a fate worse than death. Comedian Alexei Sayle makes a cameo appearance. Acknowledged by director Steven Spielberg to be "positively the last" Indiana adventure, despite breaking all US box-office records on release.

The Kiss (18). The contented life of a cosy nuclear family is shattered when a long-lost sister (Joanna Pacula) returns, evidently possessed by an evil spirit. The consequences are predictable, violent & derivative. Pen Densham directs. Opens July 21.

Licence to Kill (15). The latest Bond movie, set in South America, gives Timothy Dalton his second outing as 007, on a personal crusade to help out his old friend CIA agent Felix Leiter.

Married to the Mob (15). Michelle Pfeiffer is a housewife who finds it impossible to start a new life after the death of her hitman-husband, due to the continuing attentions of the mob & the FBI. Jonathan Demme's wacky gangster-comedy retains much of the vivacity of his earlier *Something Wild*, thanks to some nicely-timed performances from Matthew Modine, Dean Stockwell & Pfeiffer herself, & a rock sound-track that includes New Order, David Byrne.

Miles from Home (15). Two brothers (Richard Gere & Kevin Anderson) take to crime & a life on the road when the debts at their farm mount up, & soon the popular press turns them into national heroes. Gary Sinise's *Bonnie & Clyde* update does not generate sufficient tension for one to

care about the outcome of the climactic showdown.

Mississippi Burning (18). In the Deep South in 1964 two FBI agents (brilliantly played by Gene Hackman & Willem Dafoe) track down the Ku-Klux-Klan killers of three civil-rights workers. Tense & menacing, British director Alan Parker once more shows he is a film-maker of calibre.

Rain Man (15). Dustin Hoffman plays an autistic savant whose brother (Tom Cruise) tries to trick him out of his inheritance. Barry Levinson's Oscar-laden drama is original & fresh if a little over-stretched.

Running on Empty (15). Judd Hirsch & Christine Lahti are two 60s radicals who have been fleeing the FBI for 15 years: their two sons (River Phoenix & Jonas Abry) know no other life than a new town, new identity & a new hair colour every six months. Director Sidney Lumet leaves us in no doubt that these are tragic characters—emptied by their experiences & with no choice but to keep on running. Thought-provoking and frequently brilliant, but irritatingly over-sentimental. Opens July 28.

Skin Deep (18). Raunchier-than-usual comedy from Blake Edwards on the familiar theme of a compulsive womaniser (John Ritter) who must change his ways to woo back his wife. Includes a scene involving "luminous sex-aids" that many found shocking when the film was released in the US.

Slaves of New York (15). Producer Ismail Merchant & director James Ivory, past masters at bringing historical novels to the screen, turn their attention to Tama Janowitz's controversial chronicle of hip New York life in the 80s. Bernadette Peters, Chris Sarandon & Janowitz herself are among the tortured artists & intellectuals. Opens Aug 4.

Warlock (15). A superior horror-fantasy with Julian Sands as a svelte Satanist transported from 1691 to the present & Richard E. Grant as a witch-hunter out to get him. Plenty of old-fashioned thrills.

OPERA

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane WC2 (836 3161, CG 240 5258).

The Magic Flute. The season opens with Nicholas Hytner's reappraisal of Mozart's most sexist opera, with Cathryn Pope as Pamina & Thomas Randle as Tamino. Lothar Zagrosek conducts. Aug 24, 26, 30, Sept 1, 7, 9, 12, 15, 20, 22, 26, 28, 30.

Katya Kabanova. Albert Rosen conducts this revival of David Pountney's imaginative production, with Kathryn Harries singing the title role & Pauline Tinsley as the Kabanicha. Aug 25, 31, Sept 2, 6, 8, 13, 16, 19.

A Masked Ball. New production by David Alden, conducted by Mark Elder, with Arthur Davies as Gustavus, Janice Cairns as Amelia, Jonathan Summers as Anckarstroem. Sept 14, 18, 21, 23, 27, 29.

KOMISCHE OPER

Royal Opera House, Covent Garden WC2 (240 1066/1911).

First visit to Britain of the company from East Berlin founded in 1947 by Walter Felsenstein, with three productions representing a cross-section of its highly individual work.

Bluebeard. Offenbach's version of the legend & the only remaining Felsenstein production in the repertoire. July 31, Aug 7, 8, 12.

The Bartered Bride. Produced by Harry Kupfer, principal producer since 1981. It highlights the ensemble work of a company which has no stars. Aug 3, 4, 9, 10.

Orpheus and Eurydice. One of Kupfer's most controversial productions, which updates Gluck's opera to a modern inner-city setting. Orpheus is sung by the male alto Jochen Kowalski. Aug 6, 11.

ROYAL OPERA

Covent Garden, WC2 (240 1066/1911).

Die Zauberflöte. August Everding's picture-book production, conducted by Colin Davis, with François Le Roux as Papageno, Keith Lewis as Tamino, Karita Mattila as Pamina.

Mariella Devia as the Queen of the Night. July 20, 22, 25, 27, 29.

Cavalleria rusticana & I pagliacci. Russian tenors Paolo Kùdriavchenko & Vladimir Atlantov sing Turiddu & Canio in Zeffirelli's now historic productions, with Ghena Dimitrova as Santuzza & Diana Soviero as Nedda. July 21, 26.

L'Italiana in Algeri. American singers Marilyn Horne & Frank Lopardo sing Isabella & Lindoro, under Donato Renzetti, who makes his company debut. July 24, 28.

End of season. 1989/90 season opens on Sept 12 with **Rigoletto**.

OUT OF TOWN

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, Lewes, E Sussex (0273 541111).

Arabella. Felicity Lott sings the title role in John Cox's production, with Peter Weber as Mandryka & Harolyn Blackwell as Zdenka. July 21, 25, 29, Aug 2, 6, 9, 13, 16, 18.

Le nozze di Figaro. Simon Rattle conducts the Orchestra of the Age of Enlightenment whose crisp playing on period instruments marries with the fresh voices of the youthful cast. Less revolutionary dramatically than musically, it offers a bubbly Susanna, fragile Countess, abrasive Count & attractive Cherubino, with well-drawn supporting characters. July 22, 24, 27, 31, Aug 3, 5, 8, 10, 12, 14.

A Midsummer Night's Dream. Peter Hall's entrancing production which perfectly captures the magical atmosphere of Britten's opera. July 23.

The Rake's Progress. David Hockney's interpretation of Hogarth's engravings creates the world of Stravinsky's biting satire. David Rendall & Jeffrey Wells sing Tom Rakewell & Nick Shadow. July 30, Aug 1, 4, 7, 11, 15, 17, 19, 21, 23.

OPERA NORTH

Grand Theatre, Leeds (0532 459351).

The Love for Three Oranges. Richard Jones's ingenious scratch & sniff production of Prokofiev's fairytale opera, conducted by David Lloyd-Jones. Aug 30, 31.



Bolshoi brilliance in *Spartacus*. Kuijken & Leonhardt conduct Bach at the Queen Elizabeth Hall. John Pritchard with the BBCSO at the Proms.

DANCE

Bolshoi Ballet. Moscow's world-famous company, now with Yuri Grigorovich as Artistic Director, returns to London. *Giselle* & *Paquita* Act III, July 21, 22 (m&e). *Spartacus*, July 24, 25, 26, 31, Aug 1, 5 (m&e). *Swan Lake*, July 27, 28, 29 (m&e), Aug 7, 8, 9, 12 (m&e). *Ballet Spectacular*, including *Les Sylphides* & extracts from *Don Quixote* & *Le Corsaire*, Aug 2, 3, 4, 10, 11. *London Coliseum, St Martin's Lane, WC2* (240 5258).

Byelorussian Ballet. British début for the much-acclaimed Minsk-based company, with two programmes choreographed by Ballet Master Valentin Yelizariyev: *Triple Bill* & *Divertissements*, Aug 21-25, 26 (m&e); *Spartacus*, Aug 28-Sept 1, Sept 2 (m&e). *Sadler's Wells, Rosebery Ave, EC1* (278 8916).

English National Ballet. *Coppelia*, Ronald Hynd's popular production, designed by Desmond Heeley, Aug 8, 9, 10 (m&e), 11, 12 (m&e). *Swan Lake*, Natalia Makarova's version, Aug 14, 15, 16, 17 (m&e), 18, 19 (m&e). *Romeo & Juliet*, choreographed by Frederick Ashton with designs by Peter Rice, Aug 21, 22, 23, 24 (m&e), 25, 26 (m&e). *Festival Hall, South Bank Centre, SE1* (928 8800).

Magnificent Mazowsze. Folk ensemble from Poland in a kaleidoscope of dance, song & music. July 22-26. *Festival Hall, South Bank Centre*.

New Moves in Classical Ballet. A unique collaboration between Dance Advance & the Park Lane Group, featuring the première of a new one-act ballet by Michael Batchelor, to music by Tippett. July 24, 25. *Queen Elizabeth Hall, South Bank Centre*.

Paco Peña's Flamenco Dance Company. Return visit with a spectacular new programme of song & dance. Aug 21-26. *Barbican Hall, EC2* (638 8891).

Paul Taylor Dance Company. First visit since 1973 from one of America's most accomplished com-

panies, with four programmes, including *Arden Court* & *Mercuric Tidings*. Until Aug 5. *Sadler's Wells*.

Royal Ballet School. Performing *Les Patineurs* & *The Two Pigeons* in a tribute to Sir Frederick Ashton. July 22, 1.30pm. *Royal Opera House, Covent Garden, WC2* (240 1066/1911).

MUSIC

ALBERT HALL. *Kensington Gore, SW7* (589 8212/9465). 95th season of Henry Wood Promenade concerts. July 21-Sept 16, 7.30pm, unless otherwise stated.

BBC Symphony Orchestra, BBC Singers men's voices. The Finn Esa-Pekka Salonen conducts the first night, devoted to Beethoven's Symphony No 4 & Stravinsky's operatorio *Oedipus Rex*. July 21.

Royal Liverpool Philharmonic Orchestra. Rachmaninov's Rhapsody on a Theme of Paganini, with Mikhail Pletnev as soloist, followed by four of the symphonic poems from Smetana's *Má Vlast*, both conducted by Libor Pešek. July 22.

BBCSO. Lothar Zagrosek conducts the tone-poem *Icare* by Markevitch, Mozart's Piano Concerto No 22, with Alfred Brendel, Mendelssohn's Symphony No 3. July 25.

Academy of Ancient Music, under Christopher Hogwood, give a concert performance of Handel's opera *Orlando*, with Emma Kirkby & James Bowman. July 30.

Royal Philharmonic Orchestra. Vladimir Ashkenazy conducts his own orchestration of Mussorgsky's *Pictures at an Exhibition*, Brahms's Symphony No 3 & Glière's Concerto for Coloratura Soprano & Orchestra, with Eilene Hulse. July 31.

BBCSO. Witold Lutoslawski conducts the UK première of his Concerto for Piano & Orchestra, with Krystian Zimerman; & Andrew Davis conducts Berlioz's *Symphonie fantastique*. Aug 1.

London Baroque, directed by Charles Medlam, give a concert per-

formance of Blow's opera *Venus & Adonis*. Aug 4, 10pm. *St Paul's Church, Knightsbridge, SW1*.

National Youth Orchestra of Great Britain. Mark Elder conducts three tone-poems by Sibelius & *Die Walküre* Act III, with Gwyneth Jones, Simon Estes & a distinguished band of British Valkyries. Aug 6.

Nash Ensemble. Rupert Bawden conducts the world première of his *Ultima Scena*, a BBC commission. The ensemble also play works by Ravel & Fauré. Aug 9, 10pm. *Kensington Town Hall, Hornton St, W8*.

London Sinfonietta. David Atherton conducts Messiaen's *Des Canyons aux étoiles*, an epic work incorporating the songs of some 80 birds. Aug 11.

BBCSO. John Pritchard, in his last season as chief conductor of the orchestra, conducts Mozart's Symphony No 41, Brahms's Symphony No 4 & Strauss's Four Last Songs, with soprano Felicity Lott. Aug 12.

Concerto Köln, Consort of Musicke. Anthony Rooley directs staged performances of three versions of *The Judgment of Paris*, by Purcell, Weldon & Eccles, which were entered in a competition in 1701 to set the same masque text by Congreve. The audience will be asked to vote for their own winner. Aug 13, 7pm.

London Philharmonic & Choir, BBC Symphony Chorus. Klaus Tennstedt conducts Beethoven's Choral Symphony. Aug 14.

Musica Antiqua Köln. Reinhard Goebel directs chamber works by Legrenzi, Becker, Telemann, Aubert, Leo, played on baroque instruments. Aug 16, 10pm. *St Paul's Church*.

Gothenburg Symphony Orchestra. Neeme Järvi conducts two concerts, mainly comprising works by Scandinavian composers, including Pärt, Sibelius, Nielsen, & Grieg's Piano Concerto with the 26-year-old Swedish piano virtuoso Roland Pöntinen. Aug 18, 19.

Oslo Philharmonic Orchestra. Mariss Jansons conducts music by Dukas, Honegger, Tchaikovsky,

Strauss, Elgar, Nordheim, Stravinsky, in two programmes. Aug 22, 23.

Schoenberg Ensemble perform works by Schreker, Hindemith & Schoenberg, all with theatrical associations, notably in the world of dance. Aug 23, 10pm. *Kensington Town Hall*.

French Philharmonic Orchestra. Two concerts conducted by Marek Janowski, including works by Dutilleux, Tchaikovsky, Schumann, Rachmaninov, Ravel. Aug 25, 26.

Chicago Symphony Orchestra & Chorus. Georg Solti conducts a concert performance of *The Damnation of Faust* by Berlioz. Aug 28.

Imrat Khan & Sons. The great Indian classical musician & his four sons give a five-hour programme of rāgs. Aug 29, 7pm.

Glyndebourne Festival Opera, Orchestra of the Age of Enlightenment. Simon Rattle conducts a semi-staged performance of Peter Hall's new production of *Le nozze di Figaro*. Aug 31, 7pm.

City of Birmingham Symphony Orchestra. Simon Rattle conducts Britten's *Sinfonia da Requiem* & Mahler's Symphony No 7. Sept 3.

BARBICAN HALL. *EC2* (638 8891).

Royal Philharmonic Orchestra. Carlos Paita conducts Brahms's Violin Concerto, with Hideko Udagawa, & Dvorak's Symphony No 8. July 23, 7.30pm.

Summer in the City. A week of music & diverse entertainments for all the family, including lunchtime recitals in St Giles, Cripplegate, evening concerts by the King's Singers, National Youth Choir, Warwick International Choral Festival, barbershop quartets & music by the Strauss family played by the Royal Philharmonic Orchestra under John Georgiadis. July 28-Aug 3.

LSO Summer Pops. John Dankworth is the musical director of this wide-ranging series in which the London Symphony Orchestra is joined by Dave Brubeck & his Quartet, John Harle & his Berliner

FREUD MUSEUM

The spacious red brick house in Hampstead was the refuge for Sigmund Freud and his family after leaving Nazi-occupied Vienna in 1938.



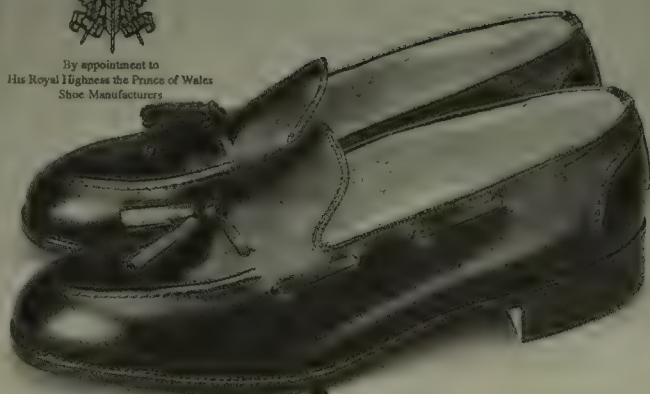
The library and study contain Freud's extraordinary collection of Egyptian, Greek, Roman and Oriental antiquities and his furniture including the famous couch and desk which were transported here from Austria.

Freud died here in 1939 and this fascinating and historic environment was preserved by his daughter Anna Freud.

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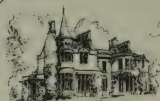
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On show in London: Cézanne's *Grandes baigneuses* at the National Gallery; the

Band with Albert Finney, also singers
Marvin Hamlisch, Judy Collins &
Cleopatra, pianist Moura Lympany,
percussionist Evelyn Glennie, guitar-
ist Eduardo Fernandez. Aug 4-20.

City of London Sinfonia, Bach,
Mozart, Vivaldi, directed from the
violin by Andrew Watkinson. Aug 27,
7.30pm.

The Mikado, Six performances in
costume given by the London
Savoyards, directed by Tom Hawkes,
with choreography by Sally Gilpin,
conducted by Richard Bullocke.
Aug 30-Sept 3, 7.45pm. Sept 2, 7pm.

Queen Elizabeth Hall,
South Bank Centre, SE1 (928 8800).

Forest Choir, Orchestra of St James, First British performances of
works by the Finnish composers Sallinen
& Kõrkonen. Preceded by a con-
versation between Anis Sallinen &
journalist Erkki Ahti. July 20,
7.45pm.

Trio Zingara play favourite trios by
Bach & Beethoven. July 23, 3pm.
John Ogdon, piano. Chopin, Balakre-
vich, Brahms, Liszt. July 23, 7.45pm.
Nikolai Petrov, piano. Invitation to
the dance - music by Bach, Soler,
Weber, Ravel, Liszt, Shostakovich,
Debussy. July 26, 7.45pm.

Towards Bach. Two weeks devoted to
the performance of Bach's major
works alongside those of his contemporaries
in Germany, France & Italy.
Gustav Leonhardt & Sigiswald Kuijken
conduct the Orchestra of the Age of
Enlightenment & La Petite Bande,
both of which perform on 18th-
century instruments. Programmes will
be built around Bach's Cantatas,
Brandenburg Concertos & Orchestral
Suites. Aug 13-26.

arg. June's
Smith Sq, SW1 (222 1061).

Towards Bach. Part of the South
Bank Centre's summer series. La
Petite Bande & the Orchestra of the
Age of Enlightenment perform four of
Bach's sacred works, including three
Cantatas & the Mass in B minor, with
works by Josquin, Schütz, Lalande,
Buxtehude, J.C. Bach & J.L. Bach.

Aug 15, 20, 22, 26, 7.45pm.
ST MARTIN-IN-THE-FIELDS
Trinity Square, WC2 (829 1930).
Luncheon recitals every Mon &
Tues, 3.05pm.

Admission free, donations requested.
WIMBORNE HALL

30 Wigmore St, W1 (933 2141).

Endellion String Quartet play
quartets by Haydn, Bridge, Beet-
hoven. July 20, 7.30pm.

Chiligran String Quartet play
quartets by Schubert & Bridge. July
21, 7.30pm.
Anthony Rolfe Johnson, tenor,
Michael Chimes, counter-tenor,
Roger Vignoles, piano, the **Light
Blues**. Songs by Britten, Purcell,
Elgar, Galt; part-songs by Radcliffe,
Leslie, Gartner, Sullivan. July 22,
7.30pm.

End of season. The 1989-90 Wigmore
Hall season opens on Sept 2 with a
recital by the baritone Olaf Bæverfjord.

EXHIBITIONS

BARRIEBANK
Stillpoint Centre, EC2 (401 4111).

Through the Looking Glass:
**Photographic Art in Great
Britain 1945-89**. More than 250
works portray the upsurge in creative
British photography since the war,
using Bill Brandt's work as a starting
point, & taking in such names as
David Hockney, Richard Hamilton
& Helen Chadwick. Barbican Art
Gallery. July 27-Oct 1, £3, concessions
£1.50. Mon-Sat 10am-6.45pm, Sun
& Aug 28 noon-5.45pm.

**Robert Capa: A Retrospective
1932-54**. 150 black & white photos
from one of the greatest war photo-
journalists. Concourse Gallery. July
27-Sept 3. Mon-Sat 10am-7.30pm,
Sun & Aug 28 noon-7.30pm.

BRITISH MUSEUM
Great Russell St, W1 (61 1555).

The Shadow of the Guillotine.
A moving exhibition marking the
20th anniversary of the French Revolu-
tion. The British response to events
is shown through prints, caricatures



work of Hockney & other British artists among the photography at the Barbican; Klee retrospective at the Tate. In the Isle of Wight: sailing at Cowes.

paintings & pottery. Until Sept 10,
Mon-Sat 10am-4.30pm, Sun 2.30-
5.30pm, £2, concessions £1.
CRAFTS COUNCIL GALLERY
12 Waterloo Pl, SW1 (930 4811).

**Out of the Woods: Trees & Woods
in the Contemporary Imagination**. Touring exhibition organised
by the ecology group Common
Ground featuring the work of a wide
variety of artists inspired by forests,
trees & leaves. Aug 2-Oct 8.

Jim Partridge. Furniture &
artwork from the celebrated English
wood-turner & sculptor. Aug 2-Oct 8.

Tate St 10am-5pm, Sun 2-5pm.

HAYWARD GALLERY
South Bank Centre, SE1 (933 3141).

Art in Latin America. Beginning
with 19th-century portraits of the
heroes of Independence, the exhibi-
tion examines cultural identity as
expressed through history painting,
genre & landscape painting, &
explores the work of the Mexican
muralist. Until Aug 6. Mon-Wed
10am-8pm, Thurs-Sat until 6pm, £3,
concessions & every body all day Mon
& after 6pm Tues & Wed £2.

SEVENTH FLOOR CONTEMPORARY ARTS
The Mall, SW1 (230 0195).

**The Situationist International
1957-72**. A heady brew of politics &
art from the original European avant-
garde, including paintings, collages,
posters & "psycho-geographic"
maps. Artists include Guy Debord,
Ager Jern & Pino-Gallizio. Until
Aug 13.

Meret Oppenheim, 1923-83. Major
retrospective of one of the foremost
Swiss artists of the 20th century,
including paintings, sculpture &
photography; her *Déjeuner en fourrure*
is recognised as an icon of the surrealist
movement. Aug 2-Oct 15.

Daily noon-1pm. Non-members £1.
Closed Aug 28.

NATIONAL GALLERY
Trinity Square, W1 (2 809 3321).

The Artist's Eye Bridget Riley.
Seven pictures chosen from the gal-
lery's collections by one of the 20th
century's most distinguished abstract

artists, including Titian's *Bacchus &
Ariadne* & Cézanne's *Les grandes baigneuses* - paintings in which colour is
more than beautiful! Until Aug 31.
Mon-Sat 10am-6pm, Wed 10am-
8pm, Sun 2-6pm.

NATIONAL MARITIME MUSEUM
Greenwich, SE10 (838 4122).

Murphy on the Bounty. Exhibits,
including Captain William Bligh's
original, sea-stained notebook, shed
new light on the man's personality &
on his role in the affair. Until Oct 1.
Mon-Sat 10am-6pm, Sun noon-6pm,
£3, concessions £1.10.

ST MARTIN'S GALLERY
St Martin's Pl, WC2 (930 1332).

**The Man Who Shot Garbo: the
Photographs of Clarence Sinclair
Bull**. First major retrospective of one
of the most influential of Hollywood
photographers. Until Aug 28.

John Player Portrait Award. The
10th year of the national competition
for young portrait painters: 50 to 60 of
the 700 works submitted are on show.
Until Sept 3.

Mon-Fri 10am-5pm, Sat & Aug 28
10am-6pm, Sun 2-6pm, £2.50,
concessions £1.50.

NOVA SCOTIARY
Piccadilly, W1 (439 7438).

Frederick Gore, RA. Career retrospec-
tive of the English painter who died
in 1914. Until Aug 27.

**Royal Academy Summer Exhibi-
tion**. 1,200 exhibits by contemporary
artists, including six new portraits by
David Hockney. Until Aug 20.

Daily 10am-6pm, £3.50, concessions
& every body Sun until 1.45pm £2.40.

SERPENTINE GALLERY
Kensington Gardens, W2 (402 6075).

Shifting Focus. Photography by 16
international women artists. Until
Sept 3.

**Success is a Job in New York: The
early art & business of Andy
Warhol**. Presenting for the first time
in Britain Warhol's output as a com-
mercial success in the 1960s, including
record covers, book jackets & promo-
tional work. Sept 3-Oct 1.

Daily 11am-6pm.

TATE GALLERY
Milbank, SW1 (821 1913).

Paul Klee, 1879-1940. Retrospective
of works on paper, including his
famous Eastern-influenced sketches,
drawn from the Berggruen Collection
(Metropolitan Museum of Art, New
York). Until Aug 13. Mon-Sat 10am-
5.30pm, Sun 2-5.30pm, £2, con-
cessions £1.

N.B. Because of rehanging certain
parts of the gallery will be closed to the
public after Aug 13.

VICTORIA & ALBERT MUSEUM
Cromwell Rd, SW1 (866 3711).

**Australian Fashion: The Con-
temporary Art**. Exhibits & innova-
tive works from the key names in
Australian fashion, jewellery, hat,
shoe & textile design - among them
Jenny Kee, Linda Jackson & Marcus
Davidson. Until Aug 14.

Mon-Sat 10am-5.30pm, Sun 2.30-
5.30pm. Voluntary donation, sugges-
ted £2, concessions 50p.

**Edward Bawden: The Art of
Design**. Now 86 & still producing
original work, Bawden is recognised
as a master of the illustrated book,
printmaking, poster-design & mural
art. He was also the official Second
World War artist attached to cam-
paigns in the Middle East & North
Africa. July 26-Oct 29.

WHITECHAPEL ART GALLERY
Whitechapel High St, E1 (370 0107).

Euan Uglow. Paintings & drawings
1953-89, mostly of the female nude.
Until Sept 3.

Marie-Jo Lafontaine. Three instal-
lations (two video & one photo-
graphic) by the highly-rated Belgian.
Until Sept 3.

Motorcycling. Aug 23. *Link*.

British Grand Prix. Aug 6. *Dun-
stable Park, Leics*.

POLO

Cartier International. England &
Australia. Prince of Wales. Tem-
ple. Hurlingham Polo Associa-
tion. July 23. *Windsor, Berks*.

Cowes Week. July 29-Aug 6. *Cowes*,
Isle of Wight.

Whitbread Round the World
Race. Starts Sept 2. *Portsmouth*,
Hants.

hill Insurance Test Match. July 27-
Aug 1, *Old Trafford*; **Fifth Test**,
Aug 10-13, *Trinity Bridge*; **Sixth Test**,
Aug 24-29, *The Oval*.

NatWest Trophy Final. Sept 2,
Lord's, *NW8*.

CYCLING

Tour de France. Finishes July 23.
Paris, France.

ECUWESSIAN

Silk Cut Showjumping Derby.
Aug 3-6. *Hickstead, W Sussex*.

**British Open Horse Trials Champi-
onship**. Aug 12-13. *Gatcombe Park*,
Nr Tetbury, Glos.

**Vauxhall Young Riders' Euro-
pean Championship**. Aug 24-28.
Sharncliffe, W Yorks.

**Burgley Remy Martin Horse
Trials**. Sept 7-10. *Burgley, Leics*.

GOLF

Open Championship. July 20-23.
Royal Troon Golf Club, *nr Ayr, Strath-*
clyde.

English Amateur Championship.
July 31-Aug 3. *Royal St George's*
Golf Club, Sandwich, Kent.

**Weetabix Ladies British Open
Championship**. Aug 3-6. *Frimley*
Golf Club, *nr Bournemouth, Dorset*.

Walker Cup. Great Britain & Ire-
land v United States of America.
Aug 16, 17. *Atlanta, USA*.

HORSE RACING

**King George VI & Queen Eliza-
beth Diamond Stakes**. July 22.
Aintree, Berks.

"Glorious Goodwood". July 25-
28. *Goodwood, W Sussex*.

Tote-Bet Handicap. Aug 23. *Link*.

MOTORCYCLING

British Grand Prix. Aug 6. *Dun-*
stable Park, Leics.

POLO

Cartier International. England &
Australia. Prince of Wales. Tem-
ple. Hurlingham Polo Associa-
tion. July 23. *Windsor, Berks*.

Cowes Week. July 29-Aug 6. *Cowes*,
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Whitbread Round the World
Race. Starts Sept 2. *Portsmouth*,
Hants.

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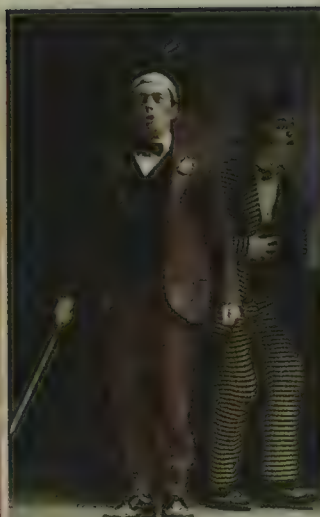
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Edinburgh attractions: Spanish zarzuela, Opera North's *Love for Three Oranges*, comedy from the Actors Gang.

FESTIVALS

ARUNDEL FESTIVAL

The music of Sir Edward Elgar, who lived near Arundel at Fittleworth, is featured this year, with performances of his Cello Concerto by the City of London Sinfonia, with the young Israeli cellist Ofra Harnoy, in the Barons' Hall, & *The Dream of Gerontius*, in the Cathedral, both conducted by Richard Hickox. The London Mozart Players, the Albemi String Quartet & pianist Tamas Vasary give recitals in the parish church. *Macbeth* will be staged by the British Actors Theatre Company in the open-air theatre erected in the castle grounds. Also a tribute to Charlie Chaplin, jazz presented by Benny Green & late-night follies. Aug 24-Sept 3. Box office: *The Mary Gate, Arundel, W Sussex BN18 9AT (0903 883474)*.

BUXTON FESTIVAL

To mark the bicentenary of the French Revolution, two little-known operas by Domenico Cimarosa, who was briefly imprisoned for his republican sympathies, top the bill. *L'Italiana in Londra* & *Il Pittor parigino*, both sung in English, will be produced by Jamie Hayes & Malcolm Fraser. The film programme includes Jean Renoir's *La Marseillaise* and the 1935 version of *A Tale of Two Cities*, based on the novel by Dickens, which will also be the subject of the traditional festival readings. Two of Britain's most eminent singers, the soprano Margaret Price & baritone Thomas Allen, both give recitals, as does the Icelandic tenor Gunnar Gudbjörnsson. Not the National Theatre present Shakespeare's *Measure for Measure*. Also a jazz festival, late-night revue, children's ballet, book, toy & craft fairs in the Octagon each weekend. July 22-Aug 13. Box office: *Opera House, Buxton, Derbys SK17 6XN (0298 72190)*.

CHESTER SUMMER MUSIC FESTIVAL

The music of Benjamin Britten is the principal theme. Richard Hickox conducts a production of *Noyes Fludde*, which is based on the Chester Mystery

Plays, with Donald Maxwell & Della Jones as Mr & Mrs Noye. Sara Briggs will give the world première of Britten's *Three Pieces for Piano*, & more of his music will be played by the Hallé Orchestra, Northern Sinfonia, BBC Singers & Britten String Quartet. Early music specialist Philip Pickett appears with his New London Consort & gives a recorder masterclass. Late-night concerts by the King's Singers, the Fairer Sax & the Ronnie Scott Quintet. July 21-29. Box office: *Gateway Theatre, Hamilton Place, Chester CH1 2BH (0244 40392)*.

EDINBURGH FESTIVAL

The many facets of Spanish culture are strongly represented by a series of visiting ensembles, starting with the Spanish National Orchestra in a programme of works by Manuel de Falla. A traditional musical play or zarzuela, entitled *La Chulapona*, will be given by the National Opera of Spain; & the Spanish National Ballet present a programme ranging from flamenco to modern-style classics. Works by the 17th-century playwright Calderón de la Barca will be performed in three languages: *El Alcalde de Zalamea* in Spanish by the Teatro Classico of Madrid, *La vida es sueño* in Polish by the Stary Theatre of Krakow, & the National Theatre Studio bring *Schism in England*, the Spanish viewpoint on Henry VIII's divorce from Catherine of Aragon. Contemporary theatre comes from Els Comediantes of Barcelona, flamenco dancing from Cristina Hoyos, soprano Montserrat Caballé gives a recital of Spanish song & the National Gallery of Scotland is mounting an exhibition entitled *El Greco: Mystery & Illumination*.

Companies taking part in the World Theatre season include the Dublin Gate Theatre with Wilde's *Salomé*, La Zattera di Babele from Italy with *Macbeth*, the Taganka Theatre from the USSR with Pushkin's *Boris Godunov* & others from France, Argentina & the USA. The City of Birmingham Symphony Orchestra with its conductor Simon

Rattle is this year's visiting orchestra & will give four concerts at the Usher Hall. Other foreign visitors include the Gothenberg Symphony Orchestra, the Oslo Philharmonic Orchestra, the Nouvel Orchestre Philharmonique, the Shostakovich Quartet, who give six morning recitals, & the Tokyo Quartet, who give two. From nearer home, Opera North bring their spectacular production of *The Love for Three Oranges*. Plus an action-packed fringe programme. Aug 12-Sept 3. Box office: *21 Market St, Edinburgh EH1 1BW (031-225 5756)*.

FISHGUARD MUSIC FESTIVAL

Three choral concerts given by Welsh choirs in St David's Cathedral, including Dvořák's *Stabat Mater* with Suzanne Murphy, Penelope Walker, Maldwyn Davies & Gwynne Howell as soloists. Song recital by Bryn Terfel, bass-baritone winner of the 1988 Kathleen Ferrier Award. July 21-29. Box office: *Fishguard, Dyfed SA65 9BJ (0348 873612)*.

GLOUCESTER THREE CHOIRS FESTIVAL

Opens with the world première of *Simpkin & the Tailor of Gloucester*, a children's opera by Douglas Young. Concerts in the cathedral, featuring the combined choirs of Gloucester, Worcester & Hereford Cathedrals, include performances of *The Kingdom & Caractacus* by Elgar & Verdi's Requiem, as well as works by Parry, Handel, Bruckner, Vaughan Williams, Schürmann, Pehkonen & Rutter. There will be morning recitals in Prinknash Abbey by the Hilliard Ensemble & the Endellion String Quartet & an afternoon concert in Tewkesbury Abbey by the English String Orchestra. Choral rehearsals open to the public. Aug 18-26. Box office: *Community House, College Green, Gloucester GL1 2LX (0452 309930)*.

HARROGATE INTERNATIONAL FESTIVAL British music continues to figure largely in the programme which celebrates the 50th birthday of John McCabe, this year's composer/performer in residence. His piano recital at the Royal Baths features works by

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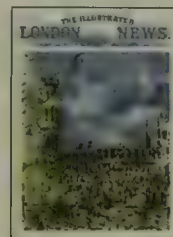
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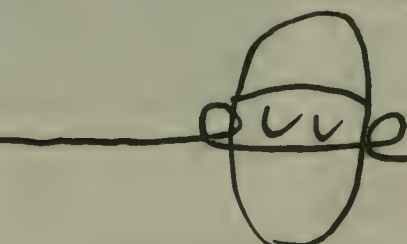
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Elgar, Ireland, Bridge, Bax & the self-styled "Frankfurt Gang"—four British composers, Roger Quilter, Balfour Gardiner, Norman O'Neill & Cyril Scott, who studied in Frankfurt with Percy Grainger. Gothic Voices celebrate the 800th anniversary of the coronation of King Richard the Lionheart with a programme of French & English music from the time of the Crusades. Others taking part include the Royal Philharmonic Orchestra, conducted by Vladimir Ashkenazy, with Viktoria Mullova, violin, the London Mozart Players, under Robert Tear, pianist Mitsuko Uchida & organist Wayne Marshall. Young musicians give a series of morning recitals. An Elgar walk through the town traces the route followed by the composer on his regular visits to Harrogate. July 28-Aug 9. *Box office: Royal Baths, Harrogate, N Yorks HG1 2RR (0423 565757).*

KING'S LYNN FESTIVAL

The arts of Spain are represented by the contemporary composer Luis de Pablo; the string quartets of Juan Arriaga, a contemporary of Beethoven; Federico Garcia Lorca's play *Blood Wedding*; flamenco, film & exhibitions of Picasso prints & of the works of Antoni Tàpies. Also music by contemporary British composers, Morris dancing, children's programmes, flower festival & tours. July 21-30. *Box office: 27 King St, King's Lynn, Norfolk PE30 1HA. (0553 773578).*

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SALISBURY FESTIVAL

This year's theme is water, the third in a four-year cycle celebrating the four elements. Highlight of the programme will be *Noyes Fludde*, Britten's miracle-play setting of the biblical story, which will be staged in the cathedral with a cast of 300 animals & 500 Wiltshire schoolchildren. The festival opens with a synchronised water, music & light show in the setting of the Cathedral Close, with circus acts & African dancers & drummers to entertain the crowds. Dame Peggy Ashcroft & Ian Holm are among the celebrity guests in *The Waters of Life*, comprising music & readings set against a backdrop of slides & films. Musicians taking part include the Monteverdi Choir & English Baroque Soloists, the Schubert Ensemble of London, pianist Bernard d'Ascoli & organist Thomas Trotter. The cellist Paul Tortelier is the soloist in a concert to mark his 75th birthday, given by the Bournemouth Symphony Orchestra conducted by his son Jan-Pascal Tortelier. The theme of water is echoed in films, talks, exhibitions, a duck race & a fire-station open day. Plus a late-night horror film with live music, & the fifth Salisbury Real Ale & Jazz Festival. Sept 2-16. *Box office: Salisbury Playhouse, Malthouse Lane, Salisbury SP2 7RA (0722 25173).*

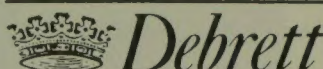
VALE OF GLAMORGAN FESTIVAL

Music Theatre Wales opens the festivities with the first performance in Britain of *The Fall of the House of Usher*, Philip Glass's chamber opera based on the short story of Edgar Allan Poe. It will be staged in the Bradenstoke Hall of St Donat's Castle. There will be recitals by the cellist Paul Tortelier, accompanied by his daughter Maria de la Pau, & by the tenor Keith Lewis. The Amsterdam Bach Soloists give two concerts in nearby churches & the Johannes Piano Trio perform in Merthyr Mawr House, one of the Vale's most historic buildings. In a double salute to the 200th anniversary of the French Revolution, Philip Mead plays Piano Music for Revol-

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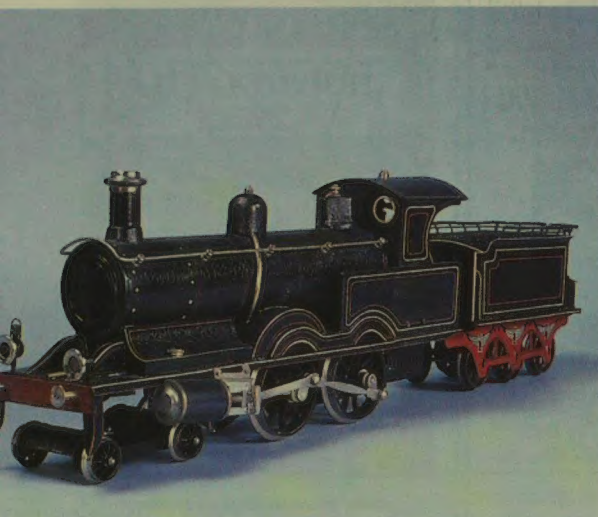
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ution, including works by Janáček, Schumann, Liszt, Chopin & Prokofiev, & the John Wallace Collection, a group of British brass virtuosi, present Music from Revolutionary France. The Happy End, a 21-piece jazz band, round off with a selection from two centuries of revolutionary songs, marches, dance music and anthems. Aug 9-22. Box office: St Donat's Arts Centre, St Donat's Castle, Llantwit Major, SGlam CF69WF (04465 4848).

OTHER EVENTS

Ealing Jazz Festival. Three shows daily. Aug 13-20, 12.30, 4.30, 7.30pm. Open Air Theatre, Walpole Park, W5.

Kensington Kitten & Neuter Cat Club Show. The only show to specialise in kittens & neuters, the former representing the breeding stock of the future. Some 700 entrants. Also a section for household pets. July 29, 12.30-5.30pm. £2.50, concessions £1.75. Royal Horticultural Society's New Hall, Greycoat St, SW1.

London Contemporary Design Fair. An innovative display of young designers' work, July 21, 3-7pm; July 22, 10am-10pm; July 23, 10am-7pm. £2, concessions £1. Chelsea Old Town Hall, King's Rd, SW3.

Notting Hill Carnival. The West Indian carnival continues to attract controversy as well as thousands of revellers who take over the local streets. Aug 27, 28. W11.

The Queen Mother's Birthday Gun Salute. Aug 4, noon, Hyde Park, W1; 1pm, Tower Wharf, EC3.

Open Air Scottish Country Dancing. Members of the public are invited to take part. Aug 5, 12, 19, 26, 6.30-10pm. Paternoster Sq, EC4. Programme details: 0372 724487.

Royal Tournament. Until July 29. Earls Court, SW5 (3738141).

Sale of the Coluzzi Collection. One of the world's largest & finest collections of model trains, expected to realise £1.5 million. July 20, 10.30am, 2 & 5.30pm. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 7611).

Sale of Rock 'n' Roll Memorabilia. Now a regular feature in Sotheby's calendar, this year featuring a pair of John Lennon's pink-tinted glasses (estimate £4,000-£5,000) & a signed Live Aid concert poster. Aug 22, 10am & 2pm. Sotheby's, 34/35 New Bond St, W1 (493 8080).

2nd International Festival of Street Music. Noisy & colourful, with musicians from the Bahamas, Morocco, New Orleans & Serbia. Until July 23. Roof Terrace, Queen Elizabeth Hall, South Bank, Centre, SE1.

Summer in the City. The Barbican Centre's family-orientated festival with free skiing lessons (on a ski-slope on the roof), Australian thigh-slappers, firework displays & concerts by top youth orchestras & the King's Singers. July 28-Aug 3. Barbican Centre, EC2 (638 8891).

Summerscope. The South Bank Centre's annual summer festival, with highlights including *The Comic Edge*, six nights of top British alternative comedy, at the Purcell Room (July 23-29), & *Salut! Black Expression on the South Bank*, which reflects black culture & entertainment, with diverse events ranging from literature to many forms of dance, presented by established companies & new talent (July 30-Aug 5). July 22-Sept 1, South Bank Centre, SE1 (928 8800).

UK Comic Art Convention 89. Capitalises on the renewed interest in comic-books & their creators with exhibitions, stalls, discussion forums & guest appearances from top international names. Sept 9-10. University of London Union, Malet St, WC1. Information: PO Box 360, WC2.

Westminster & London Horse Show. More than 50 classes, ranging from international show-jumping to the Shetland Pony Grand National. Aug 26-28, 9.30am-6.30pm. Hyde Park, W2.

West London Antiques Fair. Ninety exhibitors, on three floors. Aug 17-18, 11am-8pm, 19-20, 11am-6pm. £3, including catalogue. Kensington Town Hall, Hornton St, W8.

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by Patrick Cosgrave

Bodley Head, £16

Absorbing but uncritical biography of a unique politician whose talents were never fully exploited.

William Wordsworth

by Stephen Gill

Oxford University Press, £17.50

Scholarly & illuminating one-volume biography, marred by over-emphasis on the influence of Coleridge.

Paris on the Eve

by Vincent Cronin

Collins, £18

This is Paris before the First World War, intellectually & artistically exciting, full of hopes that were to be so comprehensively dashed.

The Whitelaw Memoirs

by William Whitelaw

Aurum Press, £14.95

Autobiography of a self-confessed political "wet" whose niceness, pragmatism & sense of loyalty proved stronger than his convictions.

What Am I Doing Here?

by Bruce Chatwin

Cape, £12.95

Collection of published journalism & "stories" (meaning the fictional process has been at work), selected & edited by the author before he died.

The Shell Guide to Gardens of England & Wales

by Sarah Hollis, photographs by Derry Moore

André Deutsch, £17.95

More than 350 gardens, all open to the visitor at various times, described in some detail & supported by many fine photographs.

A Thief in the Night

by John Cornwell

Viking, £14.95

An impressive investigation into the sudden death of Pope John Paul I, 33 days after he had been elected, concluding that the cause was not murder but neglect & lack of charity.

HARDBACK FICTION

A History of the World in 10½ Chapters

by Julian Barnes

Jonathan Cape, £11.95

A series of wittily-recounted, apparently disconnected events, fact & fiction, gradually become unified into an imaginative tour de force.

Passing On

by Penelope Lively

André Deutsch, £10.95

Sad tale of an elderly, unmarried brother & sister eking out their lives in a cold country house infested with wood-lice.

Love Among the Single Classes

by Angela Lambert

Bodley Head, £11.95

Impressive first novel about a divorced woman who responds to a lonely-hearts advertisement & gets involved with a Polish exile.

The Negotiator

by Frederick Forsyth

Bantam Press, £12.95

Another fast-moving Forsyth thriller as wide-ranging in time as it is in location, with an international cast that includes President Gorbachev, Mrs Thatcher & a fictional US President whose son is kidnapped.

Give Them All My Love

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